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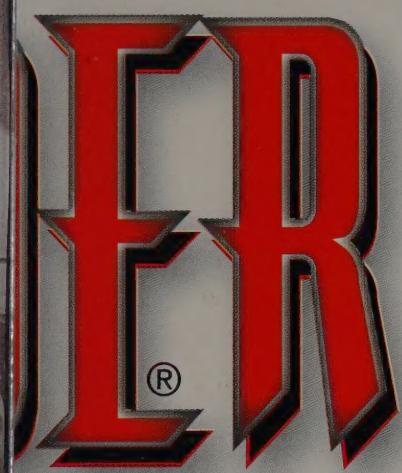
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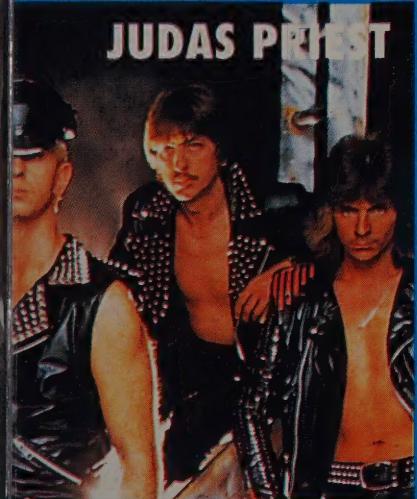
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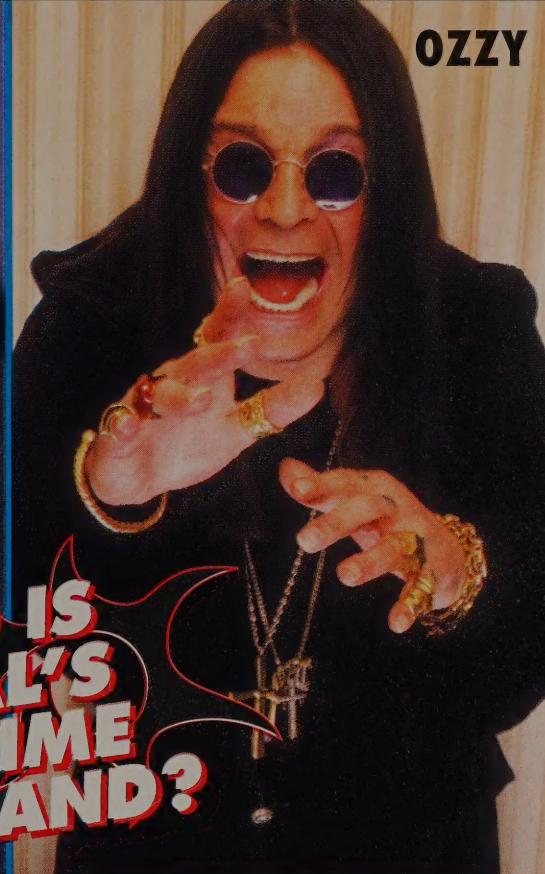


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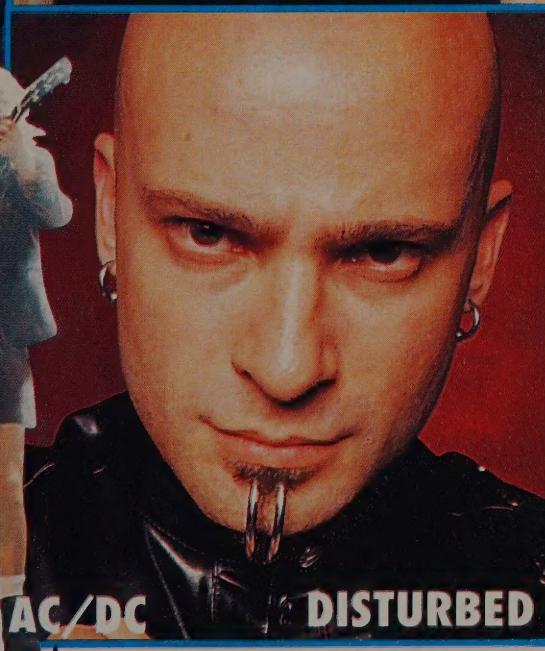


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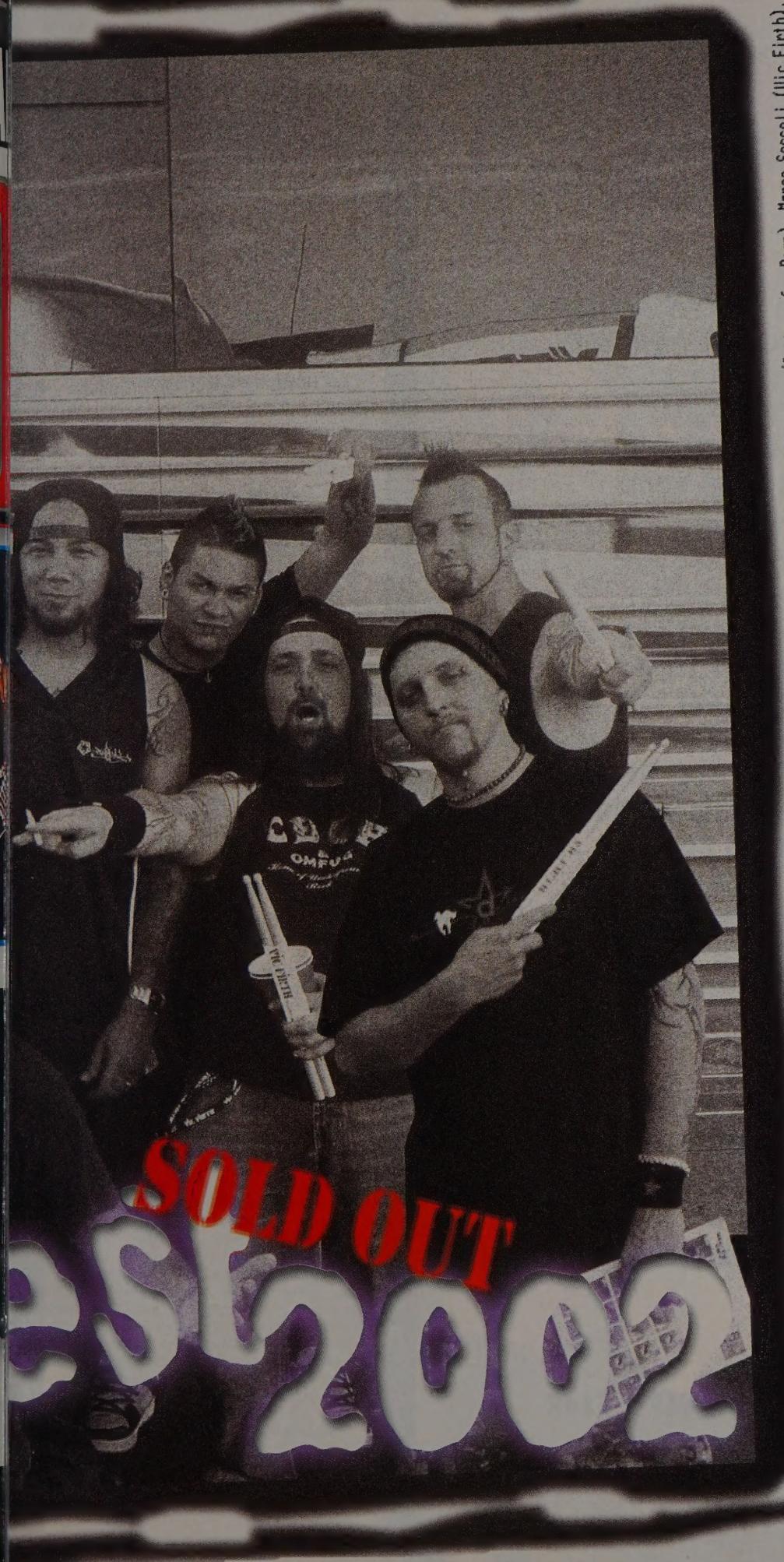
HOT PRED



METAL



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from left to right: Mike Chiplin (Lostprophets), Tom Schofield (Soil), Dave Chavarri (Ozzy Osbourne), John Dolmayan (System of a Down), Marco Saccoccia (Vic Firth), Vic Firth (Andrew W. K.), Wu (P.O.D.), Roger Vasquez (I.I. Nino), Jimmy Bower (Down), Mike Luce (Drowning Pool), Chris Ballinger (Flaw), Tomas Haake (Neshuggah - on stage), Don Tardy (Andrew W. K.), Wu (P.O.D.), Roger Vasquez (I.I. Nino), Jimmy Bower (Down), Mike Luce (Drowning Pool), Chris Ballinger (Flaw), Tomas Haake (Neshuggah - on stage),



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WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 210 ROUTE 4 EAST, SUITE 211, PARAMUS, NJ 07652

I've been a fan of Ozzy Osbourne's for nearly 20 years. I first got turned on to him through his solo albums, and only later caught on to the awesome musical magic of Black Sabbath. I still can't quite believe that this Loveable Loon who I've admired for so long has now become a true cultural icon thanks to *The Osbournes*. I thought his music, and his role as the lead figure in OzzFest was enough to ensure his ever-lasting fame. But now he's become a TV star of the highest magnitude, making him a permanent part of the world's cultural landscape.

Fred
Billings, MT

Man, I'm sick. My 65 year-old grandmother just called me on the phone to let me know she was watching *The Osbournes* on TV. What's cool about that? When I start diggin' the same stuff as my granny, I know it's time for one of us to give it up!

Yoda
Baltimore, MD

Ozzy rules... everyone else drools!



Phil Anselmo (center): subject of concern.

Thanks to publications like **Hit Parader** and, of course, MTV, now everyone knows exactly what I mean. For 30 years the Ozz has been the true Metal Master, and now everyone knows why. He's made millions by entertaining millions, and he's earned every cent of it.

Bob
Huntsville, AL

I think it's absolutely disgusting that you've joined in the promotion of that vile, low-life Ozzy Osbourne. Every time I turn on MTV hoping to see the new Britney Spears video, all I see is that Ozzy

and his putrid family. Ugggh! It makes my skin crawl just thinking about those people. Please, take them off the air and give me more N'Sync. Please...please...please!

Mandi
Malibu, CA

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I'm worried about Phil Anselmo. I keep reading how he almost died from drug overdoses in the past, and when I look at him now he doesn't look healthy. I know he's supposedly on pain medication

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Adema: Poster boys.

because of a bad back, but I hope that's all it is. After the tragic death of Layne Staley, we certainly don't need another casualty in rock and roll.

David
Ft. Lauderdale, FL

Linkin Park continues to amaze me. It's now two years after their album came out, and when I listen to it, the music still sounds as fresh as the day it was first released. I believe they'll go down as one of this era's landmark bands, the group that helped unify the words of rap and metal. Some day, years from now, when we look back on the groups that helped shape the sound and style of the early 21st Century, Linkin Park will be at the very top of that list.

Sealy
Middleport, NY

I'm so disappointed that the musical pairing of Chris Cornell with the former members of Rage Against The Machine didn't work out. I love their album, and think that they could have emerged as one of the truly great bands in hard rock history. Cornell has an amazing voice, something that anyone who ever listened to his work in Soundgarden already knows. Well, at least we had the chance to hear their music, and until something better comes along, that will keep me satisfied.

Egan
Mooresville, IN

Why have you cut back your coverage of the so-called "shock rock" bands? A year or two ago, it seemed like every story you printed featured the likes of Marilyn Manson, Crossbreed or Mudvayne. Now, I hardly ever see them at all. Are you trying to tell me that the area of theatrical metal is over? I beg to differ. Just you wait and see.

Mike
Donnelson, IA

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You people seem to have this perverse

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fixation with wondering whether or not looks should matter in today's music. Let me settle that debate for you... of course they should! I'm not trying to say that every fashion model and pin-up god should front a band. That would be

When I read **Hit Parader** or watch MTV I want to see people who look good—or at least appear to care about the way they look. I don't particularly care if they've got bodies covered in tattoos, or if their hair is long or not even there. As long as they



Mudvayne:
Shock rock pioneers?

absolutely ridiculous. But we live in an era where image is an essential ingredient in one's persona—both public and private. I know I want my heroes to be attractive as well as intelligent, insightful and funny. But, let's face it, you take what you can get.

Gwen
Bayonne, NJ.

Music is about sound and emotion. It never has been—and hopefully never will be—only about the appearance of the people making that music. It's great that bands like Puddle of Mudd, System of a Down and Disturbed can look cool while making great music. To me that is true art.

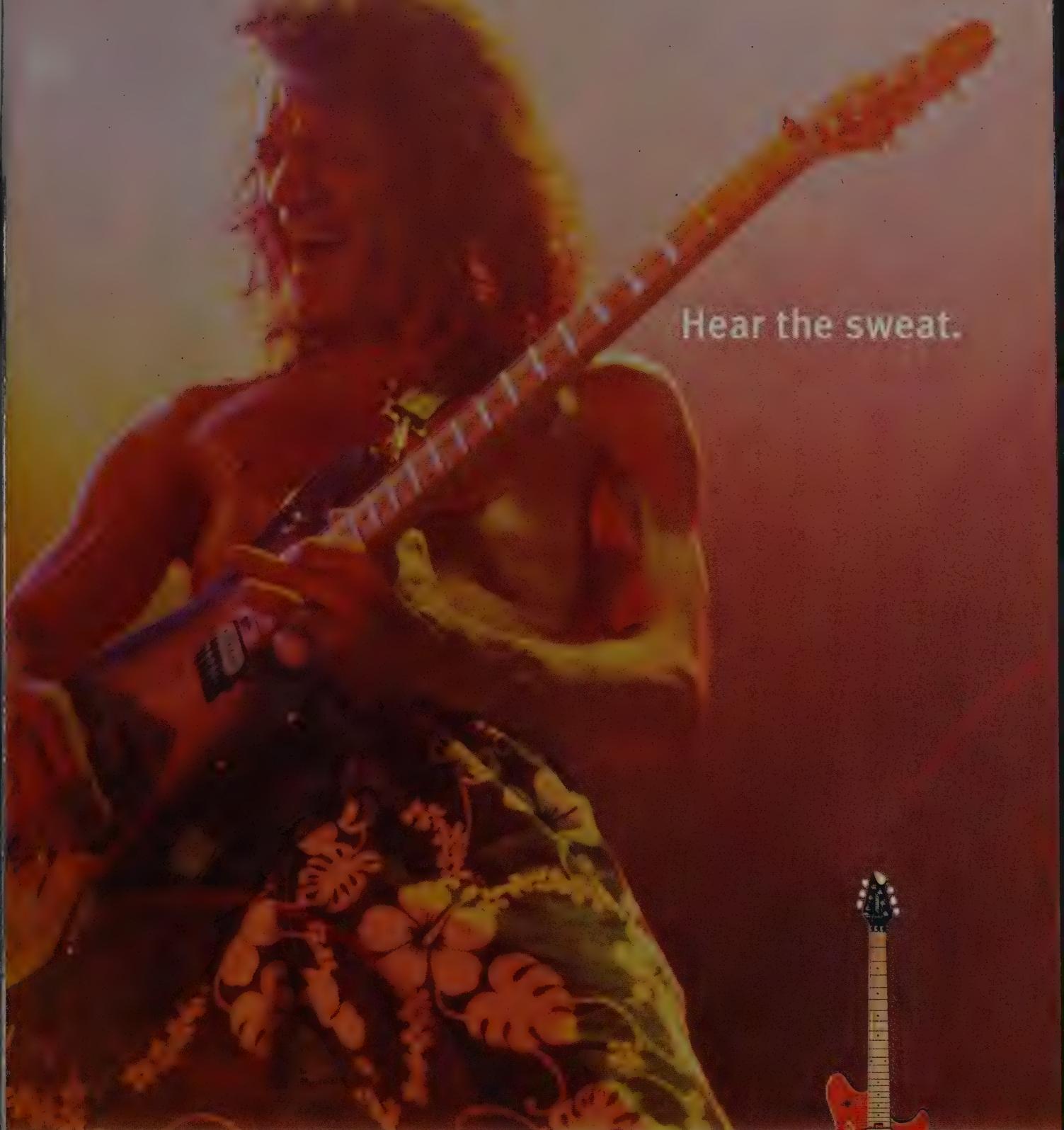
Marty
Eugene, OR

make an effort to make some sort of statement about who and what they are, I'm satisfied. Too many recent rockers seemed to go out of their way to give the impression that they didn't give a damn about anyone or anything—including themselves.

Cindy
Worcester, MA

I had to write in to your publication to thank you for running so many wonderful pin-ups of my favorite heavy metal stars. The wall of my room is now filled with your posters and photos of Jonathan Davis, Rob Zombie, Marky Chavez, Aaron Lewis and Chester Bennington. But, one complaint. How 'bout a pull-out centerfold of my all-time fave, Marilyn Manson?

Gina
Tucson, AZ



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CAUGHT ACT IN THE

BY DAMON LANCASTER

For thousands of fans who had gathered in the swelter of the mid-afternoon sun, it was nothing short of a Mission. No matter how many other great bands they saw perform on each of the three Ozzfest stages that day, no matter how many fist-pumping, heart-stomping, head-banging moments they were treated to, they were determined to save their loudest cheers for their heroes—System of a Down. It didn't seem to matter when hard-working upstarts like Meshuggah and P.O.D. worked the packed throng into a frothing frenzy. And it didn't make a difference when various stars of the World Wrestling Federation made surprise appearances to further pump up the crowd's already over-taxed testosterone level. All those fans wanted was the chance to revel in the musical glory provided by vocalist Serj Tankian, guitarist Daron Malakian, bassist Shavo Odadjian and drummer John Dolmayan. And with SOAD serving as the co-headline attraction—with only Fest star Ozzy Osbourne appearing after them—those dedicated followers sensed it was going to take all their powers to maintain their focus throughout the length and breadth of the 12-hour-long event.

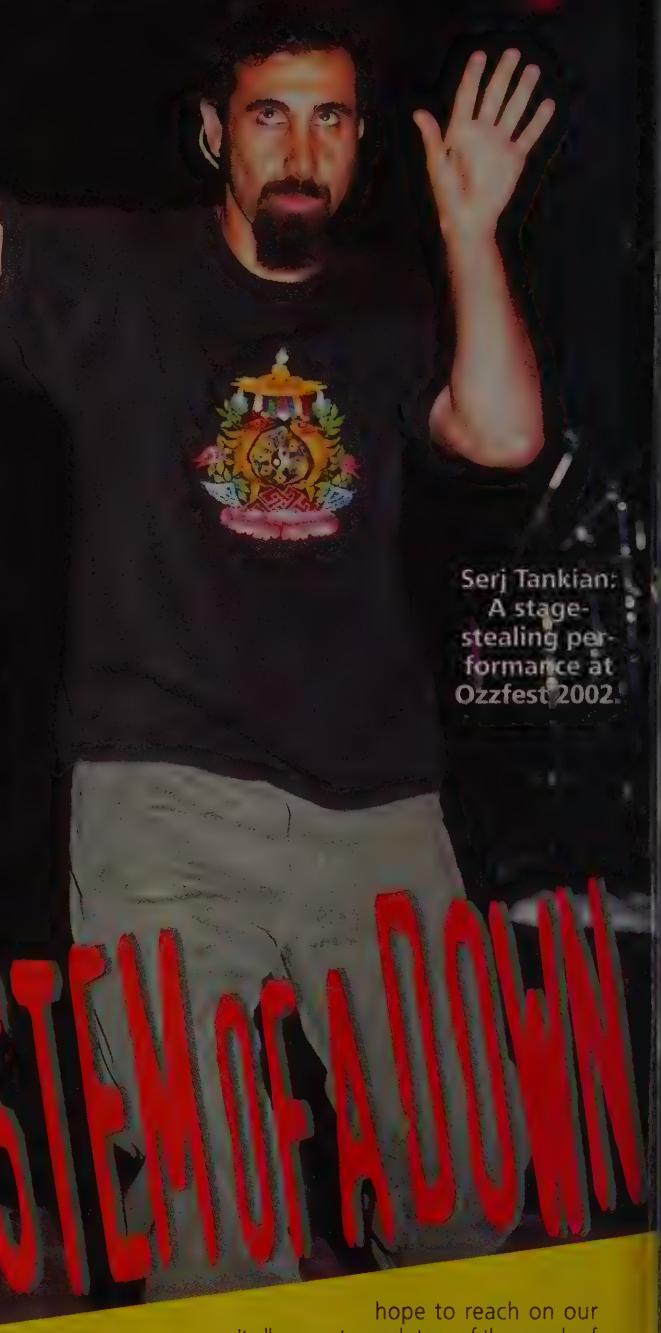
"I've seen System of a Down six times, and each time they get better and better," said one beer-and-sweat-soaked fan. "I stood in the pit in front of the stage for 10 hours today just to see them. Where I was, there wasn't anything to drink, and there wasn't any-

"We've been made very aware of how important it is to be part of a good tour package."

where to take a piss. It was hell. But once System came on, it was all worth it. They're the best band in the world."

That indeed does seem to be the kind of fanatical reaction that System of a Down has been garnering ever since their second disc, **Toxicity**, further established this L.A.-based unit's metallic credentials in 2001. With their unusual sound—which features politically-inspired rhetoric and Middle Eastern flavorings to further spice SOAD's uniquely presented New Metal ideals—as well as their unusual look, SOAD has now become one of the true stellar attractions of the contemporary music scene. But it has been their headline-grabbing run as the featured attraction at Ozzfest 2002 that has seemingly solidified System's hold on the public consciousness.

"We're very aware of how important being part of a good tour package is," Malakian said. "We've already been involved with a number of previous tours, such as last year's *Pledge of Allegiance* tour, where the entire event builds and provides a lot of entertainment. That's why Ozzfest has provided the perfect opportunity for us. There's a built-in audience for an event like this that is far greater than anything we could



Serj Tankian
A stage-stealing performance at Ozzfest 2002.

hope to reach on our own. It allows us to reach tens of thousands of

fans every night."

As soon as they took the stage amid a dizzying array of lights that seemed to work in perfect conjunction with the staccato beats of the band's heavy-handed sound, it was apparent that System were prepared to pull out all the proverbial stops in order to provide their fans with a musical feast for the eyes and ears. Malakian's guitar thunder and charismatic stage maneuvers instantly drew the audience's attention as the band blended material from their self-titled debut with the best-known tunes from **Toxicity**. With their rock-solid rhythm section laying down an almost palpable wall of hard rock thunder, there was little doubt that SOAD were performing at the very peak of their powers. But despite the highly theatrical nature of their stage show and presentation, it was left up to Tankian to serve as the unquestioned focal point of System's musical proceedings. Pouring his heart into each note he sang, and then gently cajoling the frenzied crowd with his between-song banter, there was no doubt that this was a true rock and roll star.

"I love Ozzy, but Serj on stage is The Man," one obviously pleased fan said at show's end. "He has so much control up there. Whether he's shouting or whispering, you want to make sure to hear everything he has to say."

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LOLLIPOP LUST KILL

BY STAN THOMAS

In the seen-it-all, done-it-all world of heavy metal, it takes a very special band to make the traditionally jaded hard rock troops sit up and take notice. Lollipop Lust Kill is just such a band. In this post-Slipknot, pre-Next Big Thing period, there's no question that the metal-starved masses are looking for just about anything that can be earmarked as "different" or "extreme." Well, if seeking out the bizarre, the unusual and the downright depraved is your daily mission, then look no further—this Ohio-based unit may well be it!

Indeed, as proven throughout their latest disc, **My So Called Knife**, vocalist Evvy Pedder, bassist D. Human, guitarist Pill, guitarist DeadGreg, drummer Knits and keyboardist Killer K possess a decidedly different bent on the world that surrounds them. And that attitude not only

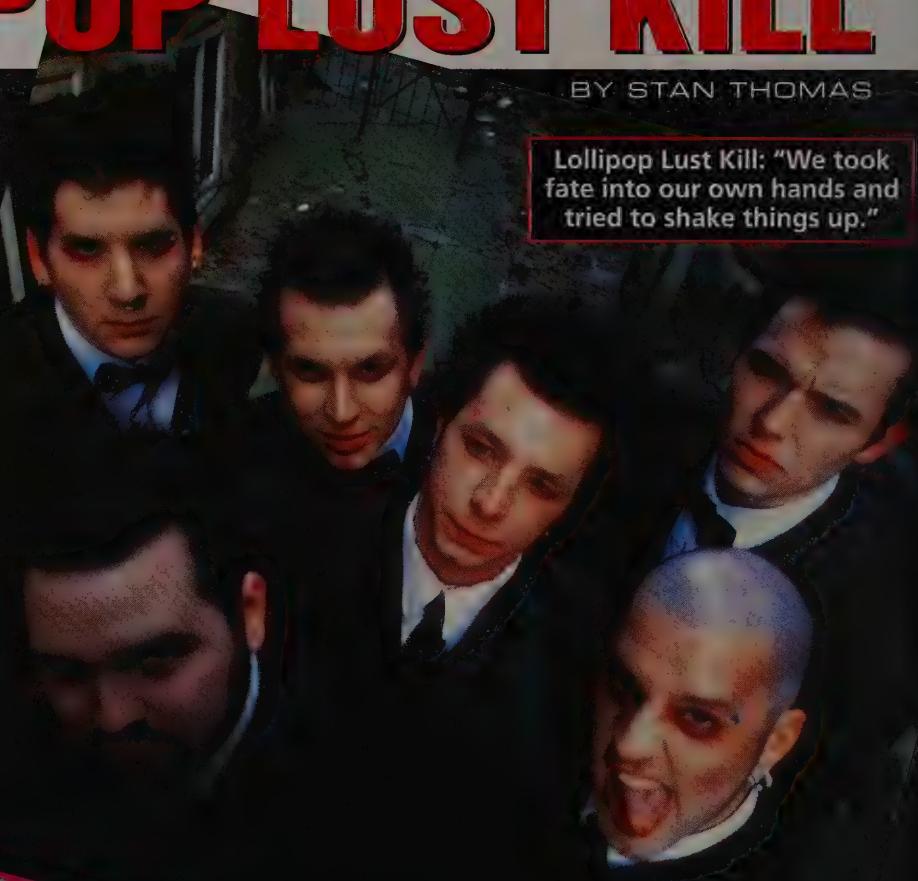
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their music and their attitude, it even impacts upon the way they dress. While most of today's shock-rock troopers choose to cover their faces in either horrific masks or out-of-this-world makeup designs, the members of Lollipop Lust Kill go about their dangerous liaisons clad in matching, and shockingly conservative black suits.

"We could wear freaky costumes and all be real scary looking," D. Human said. "But scary people in the real world look like you and me. They look like the boy next door. And the next thing you know, you're living right next to one."

With their look being shocking in its unexpected uniformity, and their sound being distracting thanks to its inherently sonic ingredients, there's no doubting the imagination behind the Lollipop Lust Kill concept. But despite their creative musings, it took this unit a long period of trial-and-error musical marksmanship before they began to hit their intended target. Pill, D. Human and DeadGreg first began jamming together all the way back in 1994, but it wasn't until they hooked up with Pedder two years later that their true artistic aspirations began to take shape. By 1997 the group had rounded out their lineup and released their first indie EP, *Candy Canes and Razor Blades*, a three-song collection that garnered a smattering of attention within the Midwestern metal underground.

From there, a series of victories at local Battle of the Bands contests further increased Lollipop Lust Kill's public persona, with the highlight being the opportunity to perform at a radio-sponsored festival in Toledo that also featured the likes of Kid Rock and Sevendust. Despite their local acclaim, little interest was being shown LLP by national music outlets and major record labels. Taking their career into their own hands, the boys

Lollipop Lust Kill: "We took fate into our own hands and tried to shake things up."



"The scary people in the real world look like you or me."

decided to use state-of-the-art technology, as well as a healthy dose of basic rock and roll street savvy, to start using the internet's MP3 capabilities to get their music directly to their ever-expanding fan base. Not only did the group enjoy over 130,000 downloads over the ensuing few months, their efforts also attracted the attention of their current manager.

"We didn't want to wait around for things to happen," D. Human said. "We decided to take fate into our own hands and try to shake things up as much as we possibly could. Thankfully for us it worked."

By Y2K the reinvigorated unit had recorded and released their first full-length disc, **Motel Murder Madness**, a disc that not only further fueled Lollipop's rep, but finally brought them to the attention of a national label. Within months the group had inked their deal and found themselves sequestered in the studio laying down the tracks that now comprise **My So Called Knife**. With songs like *Black All Over* and *Like A Disease* showing off this band's horror-flick-meets-heavy-metal approach in fine fashion, it appears as if this fiercely determined unit is ready to bring their demented musical vision to the metal mass market.

"Our lyrics are very vivid and lurid," D. Human explained. "But that's just basic human nature. We're just saying it and not doing it."

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SITES & SOUNDS

BY JODI SUMMERS

ON THE NET METAL ON THE NET

Well, we finally got spammed. Someone affiliated with The Linkin Park Alliance (<http://lpalliance.net>) wanted the site to be in **Hit Parader**, so we got about a hundred e-mails from people telling us why the LP Alliance should be featured in *Sites & Sounds*.

When you head over to <http://lpalliance.net/>, below the well-choreographed intro, you find a warning: This website is intended for TRUE Linkin Park fans only. Discussions about their personal lives or anything of the sort will not be tolerated. Therefore, all teenies must evacuate the premises immediately. - LPA Staff

We liked the community atmosphere LP Alliance had to offer, but many of the fans liked it for their own reasons, for example....

SuperstarXOXO declares that we should feature

the LPA because "It's definitely the best Linkin Park fan site I have seen. Mike Shinoda even sent the creator a letter. LPA has more info on the band than other site. The best thing about LPA is probably the projects, though. They gave Linkin Park a package with tons of stuff from fans, and they really liked it. LPA is the best Linkin Park site because it helps connect Linkin Park to the fans and the fans to Linkin Park."

We liked the opportunity to show your dedication to Linkin Park by being a part of the **LPA: Through the Eyes of the Fans** project. The mission of this undertaking is to create a video containing various clips of fans showing off how dedicated they are to Linkin Park.

Stephy, a proud member of the Official Linkin Park Street team for 3 years, likes *lpalliance.net* "because they have up-to-date information, and a direct affiliation with the band Linkin Park. They are consistent, up to date, and there is no Teenie Bopper sections about the band's looks, or personal lives. It is very efficient, and works to please the fans. Fans are involved in every step of this site."

Anandie, the LP rep for South Africa declares that LP *alliance.net* is "...brilliant. I visit it (almost) more than LP.com! They are always on top of the news, they have reps across the world."

Andrew "the animal" Dolan made reference to the *fanspot* section of the site, stating, "Their fans are just as ill, they are so hardcore they have LP covered rooms, tattoos, and they draw pictures of them. They are just so incredible!"

Amanda, devoted member of the LPA, observes that "The Linkin Park Alliance's motto is 'Bringing Linkin Park fans together worldwide.' And that is exactly what they do. The web site has downloads, pics, and every month or so we have projects. This month's project is called *Through the eyes of the fans*. Everybody can send in a tape of them showing off their appreciation for Linkin Park. In whatever way they want. Then they take all the tapes and put clips from each tape and give it to LP. The last project we did was called the birthday project... Everyone sent in pictures, poems, letters, cards, and other things like that. They sent it to Vanessa, the webmaster, and she brought it all in a box to a *Projekt Revolution* show and gave it to LP at the meet & greet. The band loved it. They wrote a letter thanking LPA for all the letters...etc. Everyone was so happy to see our work pay off."

Thary Here praises the LPA for the "weekly newsletter and frequent updates, I find out so many things about the band."

METAL ON THE NET

Molly Emerson boasts that the Linkin Park Alliance (<http://lpalliance.net>) "has a base of representatives from all over the world who contribute information about Linkin Park, and the site also hosts projects that help fans let the band know how much they care."

Danielle points out that *lpalliance.net* also has "loads of pic-



Linkin Park:
Their fans are a dedicated bunch!

tures, and interviews. There are also audio and video clips of Linkin Park. LPA alliance provides a message board, and a writer's corner for fans. There is a newsletter that comes out on Wednesdays and Sundays. The newsletter tells you when programs that feature LP will be on. It also tells you which charts LP is on, and what number. Also the latest news on LP."

Shifty, the Australian rep for Linkin Park Alliance notes that "The site features amazing contests with great prizes, extensive info, huge picture galleries, heaps of visual and audio files and tons more..."

We were really impressed how LP Alliance fans banded together to get their site in **Hit Parader**. Do you have a site we should know about? E-mail us at cgodess@fansrule.com. And in the future, any kind of e-mail spam deluge will mean that your site is automatically excluded from our magazine. Enough said.

PICK HIT

BY PATRICK ZANETTI

MEDICATION

"Logan's up at the crack of dawn... when I'm going to bed."

To those among us who have closely followed the comings and goings of the hard rock scene over the last decade, the names of Whit Crane and Logan Mader should be more than mildly familiar. The former has enjoyed his moments of fame and fortune as vocalist for both '80s rockers Ugly Kid Joe and '90s metal mainstays Life of Agony. The latter had become a household name (at least in the Mader household) during his well-received stints as the guitarist with Machine Head and Soulfly. But these days the two dynamic rock and roll forces have decided to combine their experience, their talent, and their determination and put it behind a new band, Medication, a group both rockers hope will carry them back to the top of the metal mountain.

"I've known Logan since 1998 when we met at that year's Ozzfest," Crane said. "Both Life of Agony and Soulfly were on the bill, so we had the chance to hang out and talk a lot. We just hit it off immediately. I sensed right away that even if we never made music together, we'd still be friends. But I also sensed that at some time in the future, we'd work together."

So when Life of Agony came to an end for me,

I picked up the phone and called him. He had already heard about what happened, so his first words were, 'It looks like we're in a band.'

Just-like-that Medication was born. These self-proclaimed "21st Century Toxic Twins" soon added former AdayintheLife guitarist Blunt to the musical mix and began the arduous but highly rewarding process of mutual musical discovery. For the next 18 months the trio sequestered themselves in a house in the Hollywood Hills working diligently on the material that has now emerged as Medication's debut album, **Prince Valium**. Together, the band developed a loud and proud sound that left this era's characteristic anger at the front door and instead focused on powerful riffs and probing lyrics. And on such songs as *Something New* they found a unique way of achieving their own brand of metallic nirvana.

"We found out right away that while we were great buds, we had different lifestyles," Crane said. "Logan goes to bed on time each night and gets up at the crack of dawn to do his gym stuff. On the other hand, Blunt and I tend to hang out late at night. That's when our creative juices get going. So the biggest task for us was finding the time for us all to get together to program the drum machines

and make everything work."

To round out their sound, the band called on their mutual friends. Ozzy band bassist Robert Trujillo was a frequent house guest of Medication's, as was Soulfly drummer Ray Mayorga. Eventually Mayorga agreed to join the band full-time, and Trujillo helped them land bass-beater-supreme Kyle Sanders. With their lineup set, the band set about not only recording their debut disc, but also playing a series of showcase gigs throughout Europe. Those Euro-shows proved to be something special for the band, especially when the Continent's leading hard rock label emerged to offer the band an on-the-spot recording deal. With promises of major world-wide distribution in the back pocket, the band signed on the ol' dotted line and proceeded to lay down the blistering, unpredictable and all-together rocking tunes that now comprise **Prince Valium**.

"It took us a while to hit our stride and put this band together," Crane said. "But once we did that, we knew that there would be no stopping us. We've all been around the block a few times. We know all the industry things to do, and which ones to avoid. We know how right this is. There's no way of really describing this music without experiencing it. It's heavy—but you already knew that. But at the same time it's amazingly fresh and different. Just when you think you might know where we're headed, we end up throwing you a big curve ball."

Medication: "We've used all our experience to make sure we do things right."

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The Buzzhorn: "Our songs are very honest, and very real."

THE BUZZHORN

"Whatever it takes, we're gonna headline an arena someday."

BY PHILIP REESE

There's no question that the members of The Buzzhorn have some big-time rock and roll aspirations. While it takes a little prodding to make them admit it, this Milwaukee-based unit has their collective eyes set on nothing less than one day headlining an arena gig. It may not happen tomorrow, or even next year. But if vocalist Ryan Mueller, drummer Rob Bueno, guitarist Bert Zsweber and bassist Todd Joseph have their way, they'll eventually realize their goal... one way or another.

"I don't care what I've got to do, we're gonna headline an arena some day," Mueller said with an ear-to-ear grin. "Hey, you've got to have some ambition, don't you? So many bands seem to feel that success isn't a primary goal. But we don't believe that. We make music because we want people to hear it and respond to it. As far as we're concerned, the more people that do that, the more we like it."

Perhaps a young band needs to display that kind of bravado in order to withstand the inherent rigors of the rock and roll world. Indeed, the Buzzhorn have not had a particularly easy trip to their current major-label spot. In fact, this quartet had to tour incessantly throughout the Mid-west and release two discs on their own before they got the chance to record their big-time debut, **Disconnected**. But now that they've hopefully placed most of their career hurdles in the rear-view mirror, these "cheese-head" rockers believe that they've got something special to

AIMING FOR GOLD

offer the hard rock scene. And judging by the razor-edged sounds housed within such songs as *Carry Me Home* and *Rhino* it would appear that the scope of the Buzzhorn's approach marks them as leading contenders for the title of melodic-metal's "rookies of the year."

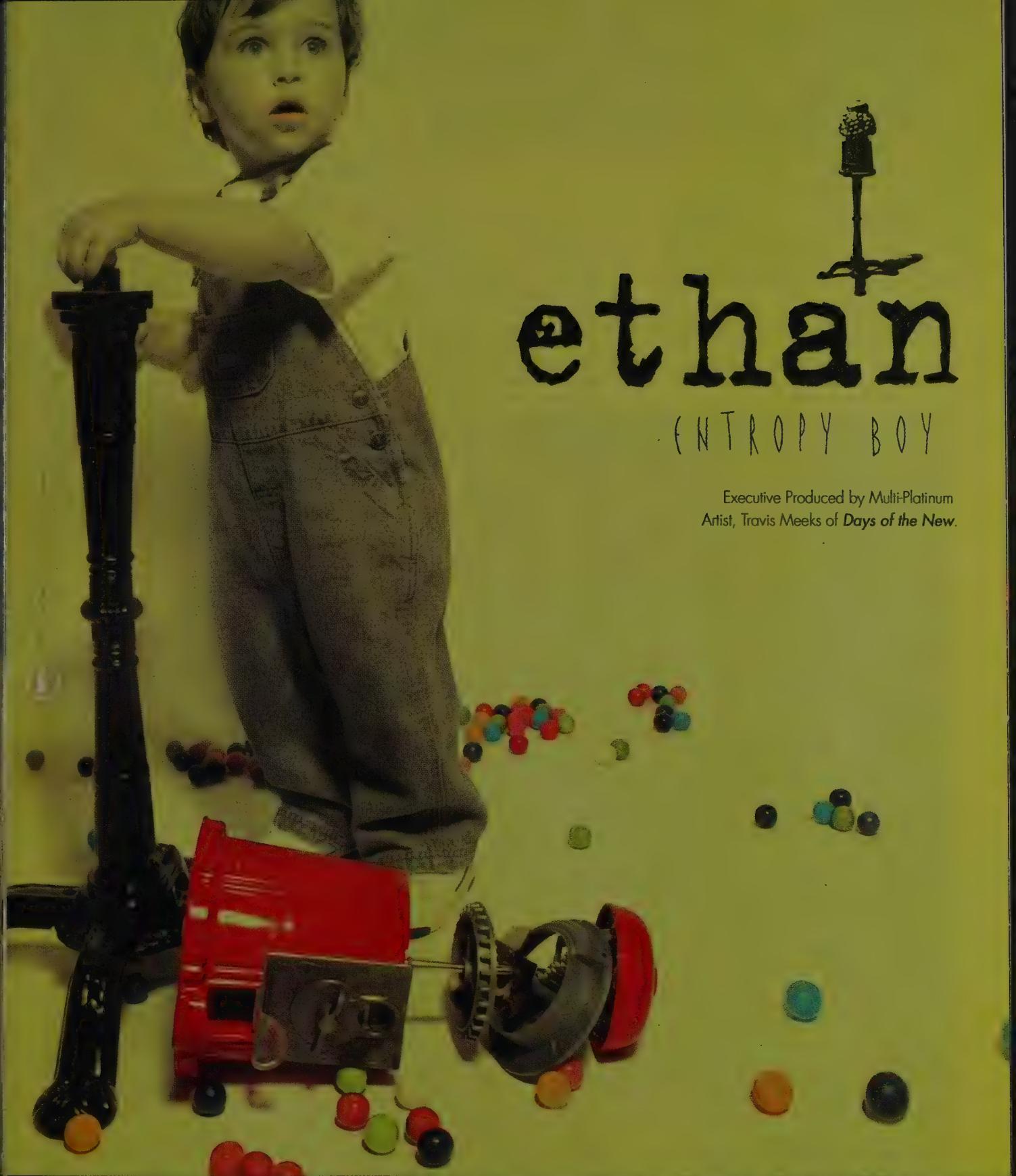
"Our songs are all very honest and very real," Mueller said. "But the bottom line to everything is that there's a solid rock and roll feel to everything we do. Whether it's a big power-chord song, or something where we turn the amps down a bit, everything comes from our heart, and we think the fans can sense that and appreciate that. Our primary goal is to have our songs hit home with everyone who hears them."

The Buzzhorn have now been perfecting their special approach to the rock and roll craft for six years. Back in 1996, the band's members made the critical decision to turn their backs on the accepted Milwaukee practice of young groups being little more than cover bands on the town's hard-drinking bar scene. They decided to initially limit their live shows while working feverishly on establishing a solid base of their own material. While it took the band a little time to get things going, their "formula" for success eventually worked, quickly turning the group into one of their home town's favorite attractions and leading to the 1998 release of the Buzzhorn's self-financed debut disc, **A Complete Package of Action-Packed Tragedies**.

"When we first got together, we basically didn't leave the house for two years," Mueller said. "All we did was sit around, write songs and jam. We weren't going to go on stage until we felt we had a solid set of original material to work with. That led to the first album, and eventually, it led to everything else."

In the case of the Buzzhorn, "everything else" has included a second, self-titled Y2K indie release, as well as a fast-growing rep as one of Wisconsin's best hard rock attractions. Eventually all the group's hard work began to pay dividends as major labels started to drop in on the band's live shows, and by 2001 a deal was finally struck to bring the band to national attention. Working on **Disconnected** at a slow-and-steady pace—rather than at the break-neck rate used on their two indie discs—the band had the chance to let the material evolve and mature, a fact that has added a noticeable element of depth to songs such as *Ordinary* and the disc's title track.

"We had been used to working with an incredibly small budget," Mueller said. "We had to rush to get everything done. This time we could take our time and really do things right."



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TRUE BELIEVERS: Disturbed's David Draiman feels confident that the band's large legion of followers will accept the more "expansive" metal style the band utilized on their latest disc, *Believe*. "There is more melody than there was on *The Sickness*," the singer said. "But that doesn't mean that the music is any less intense. I think we've hit a good balance between the raw energy which characterized so much of the first album and the more melodic

side that we show on a lot of these songs."

KORN POPS: As the amazing reviews for their latest album, *Untouchables*, continue to pour in from all corners of the metal world, the members of Korn seem to be taking it all in stride. "We know we've done something really good on this album," said vocalist Jonathan Davis. "There's something about these songs that gets me excited every time I hear them.

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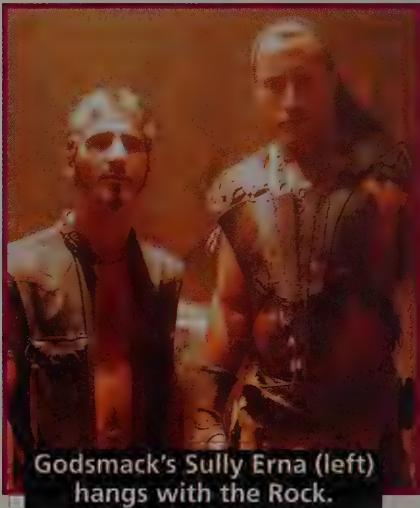
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Godsmack's Sully Erna (left) hangs with the Rock.

When we get the chance to play them on stage, I just can't help but get totally into it."

WIZARD OF OZZ: These days, it seems like Ozzy Osbourne and his family are everywhere. Turn on the TV, open a magazine, put on the radio and the sound and image of the Osbournes are likely to confront you. But now as the family's merchandising deal kicks into high gear, it's likely that we'll be seeing more of Ozzy, Sharon, Jack and Kelly than ever before. From back packs to refrigerator magnets, now you can own your own piece of the Osbourne empire. "They're taking advantage of things while the going's still good," said an inside source. "And there's nothing wrong with that."

METALLICA UPDATE: Word direct-from-the-studio indicates that Metallica are fast-approaching the close of their latest round of recording sessions. Working with producer Bob Rock as their on-the-spot bassist, the band has supposedly cranked out a dozen basic tracks, most of which will eventually find their way onto the group's new disc—one which drummer Lars Ulrich has called "very heavy." With any luck, the disc should be out by early next year, but as is so often the case with the Metallimen, none of us should start lining up at our local record store quite yet.

GODSMACK NEWS: With the impending release of their still-untitled third album, Godsmack know the pressure is on. Sully Erna and his boys are well aware that sales for their second disc, *Awake*, were markedly weaker than for their multi-platinum selling, self-titled debut. Now, with their next effort, these Boston rockers sense that their time to further establish their stellar credentials has arrived. "This is a very important album for us," Erna said. "But that doesn't mean we're going to do anything radically different. By

now we know what works for us."

MANSON MUSINGS: After a flurry of reports a few months ago indicating Marilyn Manson's apparent satisfaction with the direction of his new music, the controversial rocker has seemingly gone underground. While he's been occasionally sighted partying with a variety of high-profile friends on both coasts, little new information has emerged about MM's next disc—one rumored to be filled with dream-like images and sexual fantasies. "I think he's just taking a bit of a break before making the final push on the album," a source said. "It's still on schedule, whatever that means."

KNOT NEWS: Some hardened supporters of Slipknot were concerned that the involvement of drummer Joey Jordison with his "other" band, the Murderdolls, could slow down the Knot's recording plans. According to Jordison, however, that will not be the case at all. "These are two totally separate projects," Jordison said. "When it's time for Slipknot to go into the studio, I can guarantee you that nothing will stand in the way. In the mean time, my efforts and focus are with this group—and I'm very happy to be here."

MUD TALK: Despite having their debut album, *Come Clean*, sell more than two million

copies, vocalist Wes Scantlin admitted that he felt more-than-a-few butterflies in his gut when he stood on stage at New York's legendary Madison Square Garden. The Mudd boys were there as a "special guest" on Korn's national tour, and they admit it was a lot more than just another show. "Yeah, it was very exciting," Scantlin said. "There's a lot of history on that stage. You can't get much bigger than that."

PARK PLATFORM: Linkin Park have felt their first touch of "negativity" from the metal community following the release of their recent re-mix disc, *Reanimation*. A number of hard rock purists—some already annoyed by the band's slick ability to meld hip-hop and metal elements—were further upset by the reliance of rap artists to reinterpret a number of "classic" LP tunes. "We had some people like Staind's Aaron Lewis work with us," said a somewhat defensive Mike Shinoda. "But we wanted the hip-hop guys to have a chance too. We're very happy with the work that everyone did."

ADEMA DREAM: Adema's Marky Chavez reports that the group's summer-long Ozzfest stint was truly a dream-come-true for the fast-moving Bakersfield unit. Not only did the band have the chance to make even more people aware of songs like *Freaking Out* from their platinum-selling debut disc, but they got to



Korn:
Busy dudes!

showcase a hand-full of new tracks including *Hurt Yourself* and *Immortal*, the latter of which recently popped up on the *Mortal Kombat 3* soundtrack. "It's nice to mix in a few new things," Chavez said. "*Hurt Yourself* really fits into the set well—it's a heavy song that's got a mid-tempo beat, and the fans have seemed to get into it right away."

By now the tragic passing of Drowning Pool's Dave Williams has begun to sink in. Yet at the same time the notion that such a powerful and energetic force has been forever silenced still comes as a cold shock of reality to the metal masses. Our thoughts remain with Dave, his bandmates, his friends and his family. The metal world has truly lost a star-on-the-rise.

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HIT PARADER 21

OSBOURNES

PLAYING TOGETHER... STAYING TOGETHER

BY ERIC NASH

These days, it seems like the Osbournes are everywhere. You can't put on the TV, pass a newsstand or turn on the radio without being confronted head-on by the music, faces or curse-laden words spewing forth from the world's favorite rock and roll family. Indeed, Ozzy, Sharon, Jack and Kelly have now emerged as the Metal Clan From Hell, middle-America's worst nightmare, and they're loving every second of it... and profiting from it, to boot! In addition to papa Ozzy doing his musical "thing" on both album (he just released an in-concert collection, *Live At Budokan*) and on stage (where he recently headlined OzzFest 2002), the entire family has been getting into the act. The Osbournes just signed to continue their top-rated MTV series... for a reported \$20 million. And the family recently released their own album, titled cleverly enough, *The Osbournes*. On that one, not only does Ozzy get the chance to deliver some of his best-known songs, such as *Crazy Train* and *Dreamer*, but daughter Kelly presents her version of Madonna's *Papa Don't Preach*, and son Jack presents one of his "finds," hard rocking upstarts, Dillusion. We figured with all this going on, it was the perfect time for the Osbournes to be given free reign to wax poetic on just about any subject they wanted—but most especially on their new album, *The Osbournes*.

The Osbournes album means a great deal to us personally because each song that we've chosen means something special to us. But despite the fact that it means so much to us personally, it's certainly eclectic enough to appeal to the masses. There aren't too many places where you're going to find artists like Ozzy Osbourne, Pat Boone, System of a Down, Eric Clapton and John Lennon on one album. We hope everyone is going to enjoy it.

—SHARON

I'm very excited about my new job—I'm scouting bands for Epic Records. It's kind of my dream-come-true. I have absolutely no musical talent; I inherited that from my mom's side, I guess. But I do have a good ear for music, and this job allows me to take advantage of that. I helped put this family album together, but I never had any intention of appearing on it in any way.

—JACK

I was very nervous when I got the chance to meet President Bush at the White House. I figured he wouldn't even know who I was... but he did joke that his mom liked my music.

—OZZY

So many people think that the success of the TV show. But OzzFest always sold out. We didn't need any extra help to make that happen. What is strange is that a lot of the media seems to have just discovered Ozzy. They don't realize how big his musical career has been for the last 34 years. When you see reviews of the show you always read about the "aging rock star" not the "Grammy Award winner." That's too bad.

—SHARON

I want to thank everyone who helped me do *Papa Don't Preach*. It's amazing that everything has opened up this way. I never thought that I would have the opportunity to make music like this. In a way I owe it all to my sister, Aimee, as well as to Jack who suggested that I do it. It was so much fun for me to do it, even though I was very nervous at the start. Aimee has real talent, and I imagine you'll all be hearing more from her in the near future. But she wants to write her own songs, not just do cover tunes.

—KELLY

I think there is some jealousy going on these days from a lot of other musicians. I don't mind if they take aim at me, but if they go after Sharon they'd better watch out. It's not me they have to watch out for... it's her!

—OZZY

If my music career begins to happen, there's no one else in the world I'd want to manage my career other than my mom. She's the only person I can truly trust. I really enjoy making music, and I would like to think that I have a future with it. If I do, I know my mom will be there for me.

—KELLY

We're a family, but Ozzy is the nucleus of everything we do. Without him, none of this would be happening. It's so nice that Jack and Kelly have gotten some attention, but I think they're the first to realize why it's happening.

—SHARON

The band Dillusion that appears on the album is a group I got a development deal for over the last two years. I think they should be ready fairly soon to begin work on a full-length album. I hope they're the first of a long line of bands that I have the chance to bring to everyone's attention.

—JACK

Everyone knows that we did some re-recording for the re-issues of Ozzy's first four albums. We updated the drum and bass parts. But nobody will complain because they buy those albums to hear Ozzy Osbourne and Randy Rhoads, and those parts are still there, sounding better than ever.

—SHARON

OZZY



HIT PARADER

It would be far-too-easy to simply state that on their new disc, **Believe**, we're all being treated to a "softer", "gentler" side of Disturbed. True, this Chicago-based band's second disc is a bit more melodic and a bit less combative than their hair-raising multi-platinum debut, **The Sickness**. But at the same time, on their sophomore outing vocalist David Draiman, guitarist Dan Donegan, bassist Fuzz and drummer Mike Wengren have created one of the most compelling and complex discs yet to grace the New Metal playing field. Filled with the expected degree of wall-shaking riffs, nerve-wracking vocal outbursts and brain-expanding lyrical forays, the disc is tempered by both the group's expanded artistic vocabulary and their intense desire to communicate what they view as important philosophical ideals. Recently we sat down for a face-to-face with Draiman to get the inside perspective on what makes Disturbed believe so much in

context of what a band like Pink Floyd used to do, but there are underlying themes throughout all of the songs that continually reappear throughout the album. There is a definite philosophy that is being espoused—you can't avoid it, and there are certain catch-phrases that reappear from time to time. Even on the songs that don't stem from the same source of inspiration, there is a theme that ties them together. So in that sense there is a definite unifying concept that ties the entire album together.

HP: Did the success of **The Sickness** take away some of the bitterness that you expressed on that album?

DD: The truth is that the success only enhanced that feeling. That may be hard to imagine, but after getting to see the world from a different perspective—and believe me when I tell you that there is a definite responsi-

Disturbed song is there, but so is the somewhat more melodic ideal that we were seeking. You can't just hit the fans with more melodic material right away. They understandably have certain expectations of us, and it's our job to satisfy those expectations as best we can. *Prayer* is the perfect blend of aggression and melody.

HP: Give us a little insight into the creative process that surrounded this album.

DD: We came off the road last December, and after taking a short break Dan, Fuzz and Mike got together and started working on song structures. Dan would come up with the basic guitar riff and they would expand things from there. When they felt they had something interesting, they'd burn a CD of it and bring it to me to begin the lyrical process. That's the genesis of every song on this album.

HP: How difficult was it for you to find lyrical inspiration?

"This album is even more diverse than **The Sickness."**

DISTURBED WING & A PRAYER

BY WILLIAM BARKER

their second disc.

Hit Parader: What do you think makes **Believe** a special album?

David Draiman: All the songs on the record revolve one way or another around the concept of belief. It's not meant to literally be interpreted in a religious sense—it's more about belief in oneself. It's about belief in the future of humanity and in our ability to get by all of life's various obstacles. These days, with all that we each have to face on what appears to be a minute-by-minute basis, that's a major issue. **The Sickness** was definitely a darker album in that it revealed the morbidity and depravity of the world. In today's environment I feel that people need something to believe in.

HP: Does the title also have to do with the band's belief in themselves?

DD: It does. There's always the rather daunting shadow over a young band's head when it comes time to make a second record. Can they do it again? Have they been able to match the intensity that they displayed the first time? Those are all the obvious questions that not only people ask of us, but we had to ask of ourselves. The answer to everyone is... believe! That is the underlying concept that fuels this entire album.

HP: Would you go so far as to categorize this as a "concept" album?

DD: I certainly would. I don't mean that in the

bility that comes along with achieving this level of success—you also view the more ugly side of life with a renewed focus. In addition, there is a greater personal responsibility. People are listening to every word you say. They look at every action you take. It becomes a bit of a burden to bear. But at the same time, success allows you to see the world in a very different way. It opens your eyes to the beauty that surrounds you, but also to a lot more of the ugliness that's out there.

HP: Do you have to seek out that ugliness?

DD: Unfortunately you don't. I guess there are some stereotypical aspects of being in a successful band that would allow you to shroud yourself from that ugliness. I don't believe we've had to work very hard to maintain our perspectives on the world. We are far from blind to it on a day-in, day-out basis. It fills the newspaper every day, and it's on the news every night. Unless you bury your head in the sand, you really can't avoid it.

HP: Is there one song on **Believe** that you feel best presents Disturbed's approach to their musical craft?

DD: It's hard to choose just one song because there is so much diversity inherent in the album. Perhaps *Prayer*, which is the first single, shows the growth process we've undergone. The intensity the fans expect to hear on a

DD: The lyrics need to be evoked by the spirit of the music. The power and emotion of the song needs to dictate where a song goes, so if it has a certain vibe to it, then the lyrics should reflect that, or they should stand in direct contrast to the attitude presented by the rest of the song. That dichotomy keeps things very interesting. The lyrics for this album did take me a bit of time. I tend to come up with the rhythm of the vocal style I want to use on a particular song much easier than I come up with the lyrics themselves. They can't be contrived or the inherent power of the song can be stymied.

HP: Considering the commercial success that Disturbed has already enjoyed, are you seeking greater artistic notoriety with **Believe**?

DD: I don't think we actually seek either commercial success or artistic notoriety. When we write and record, we do it to the very best of our abilities. We don't really think about the consequences of our actions. It has nothing to do with the outside world or the way that the fans or the critics may respond. If a song creates a specific reaction within some people, all we hope is that such a reaction will trickle down to a lot more people. I believe that's what happened with **The Sickness**, and while I understand there will be greater initial interest surrounding **Believe**, I would like to think that this music will follow a similar process of discovery.



HP: How do you feel the material from *Believe* will fit into the new stage show?

DD: We'll intermingle them all. We'll probably change the songs from *The Sickness* that we play every night, and build this live set around the new material. But one good thing about the material from both albums is that they all seem to have certain dramatic moments that lend themselves very well to what we're trying to communicate on stage. I believe fans who

come wanting to hear material from the first album won't go away disappointed, but I think it would be a major mistake for us to not allow this material the chance to be heard to the fullest.

HP: Do you ever write a riff or a lyric with the stage show in mind?

DD: Occasionally that happens, but not very often. We try to keep our focus on the task-at-hand, but invariably ideas of how a song will

interpret on stage do cross our minds. Dan will sometimes come up to me with a certain idea and he'll play a guitar riff and say, 'Dave, just imagine the lights coming up behind you when I play this.' (laughs) It helps us get a better picture of the entire creative process. But Disturbed is about the four of us working together to create something special. We do that on stage, and I believe that we've done it on this album, as well.

CHEVELLE

YOUNG & WILD

BY WINSTON CUMMINGS

For you auto buffs out there, the name Chevelle holds a special meaning. After all, back in the '70s it was one of those special American-made "muscle cars" that made the guys go ga-ga and the girls go ga-ga over the guys who were going ga-ga. Got that? Those vintage thrill machines were sleek, powerful and almost hypnotic in their animal-like grace. Well, the music made by Pete (vocals/guitar), Sam (drums) and Joe (bass)—no last names, please—pulses with the same kind of piston-propelled, precision-driven roar that made those vintage cars automotive legends. So it seems only fitting that this Chicago-based hard rockers should have chosen to name themselves Chevelle.

"Those were just great cars," Pete said. "They were the pinnacle of the American muscle car ideal. Chevelle just a cool-sounding name. When you hear it, a certain image comes to your mind—an image of power. That's why it's perfect for us. There's so much energy and power in our music that we're like the rock equivalent of a muscle car."

Never has Chevelle's "muscular" sound been in better evidence than on their latest disc, **Wonder What's Next**, the follow-up to their Steve Albini-produced debut, **Point #1**. Here, the band's myriad influences—which range from avant-garde metal bands like Tool and Helmet to grunge gods like Nirvana—meet up with Chevelle's own artistic principles to create a new and total distinctive sound. Especially on such tracks as *Send The Pain Below* and *Family System*, the group's belligerent rock attitudes are tempered by the sheer musicality of their approach, in the process creating a style quite unlike anything else on today's New Metal scene. Recorded over a nine-week stretch in Vancouver, with the inimitable GGGarth Richardson (best known for his work with Rage Against



Chevelle: "We're like the rock equivalent of a muscle car."

lot of little imperfections on it, and we left most of those alone. This time the sound is much more polished because we did multiple takes in the studio and then fixed the things that weren't quite right."

While some of the band's fans might be concerned that all this "polishing" and "perfecting" might have robbed Chevelle of the rough and ready nature of their sound, the fact is that their efforts on **Wonder What's Next** only serve to further highlight the group's quixotic nature. Just when you think you're settling into the raw and angry attitudes that predominate such tracks as *Comfortable Liar*, that band switches gears and hits you

"The Chevelle was the pinnacle of the American muscle car."

The Machine and Mudvayne) at the production controls, the album is a rip-roaring collection of from-the-gut tracks that blows you away with both its sonic intensity and its surprising dexterity.

"The tough thing for us was making sure that we managed to get the ideas out of our heads onto the tapes in the studio," Sam said. "GGGarth really helped us with that. "On our first album, Albini wanted us to use a lot of first takes, and that's what appeared on the album. I think it worked pretty well, but this time we were looking for something a little different. We wanted the music to be more tone-oriented, and be closer to the sounds that we all had rattling around in our heads. The first album had a

right between the eyes with *The Red*, an eminently listenable tune that has recently emerged as a rock radio favorite. But it is only when the contents of the band's sophomore album are viewed as a whole can the true diversity and brilliance of Chevelle's approach be fully understood and appreciated.

"We cover a lot of ground with our songs," Pete said. "That's true both in a musical and a lyrical sense. I tend to be a quite guy most of the time—I suppress a lot of the discouragement I feel and it tends to come out when I write and play. Those emotions tend to build up inside me until they explode, and when they do, that's when I know that we've got a new song."



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KORN

LEADING THE PACK

BY JAMES HARDING

Pain. For Korn it's all about the pain.

Despite selling more than 15 million albums during their decade-long reign atop the New Metal kingdom, and despite being hailed far-and-wide as the progenitors of a musical style that has served to revolutionize the rock and roll world, pain remains at the crux of this seminal hard rock unit's means of communication. It fills their lyrics. It powers their riffs. It fuels their passions. Indeed, for vocalist Jonathan Davis, bassist Reginald "Fieldy" Arvizu, guitarists James "Munky" Shaffer and Brian "Head" Welch, and drummer David Silveria, pain is more than an emotion or a feeling, it is the single most important ingredient upon which the entire Korn musical empire has been constructed.

As proven throughout the band's latest album, the long-awaited **Untouchables**, all of their world-wide acclaim has done little to dull the sense of anguish that propels seemingly each and every one of this group's musical forays. Indeed, it sometimes appears as if the members of Korn—and Davis in particular—seek the warm, almost comfortingly familiar embrace supplied by their inner-turmoil and then utilize that emotional refuge as the fountainhead for their lyrical angst. When Davis cried, "I won't have to

see the pain," in the band's recent single *Here To Stay*, it represented more than a mere lyrical statement. Rather, it stood as a true view into the singer's often tempestuous relationship with both himself and with those around him.

"I never want my words to be just sweet and innocent," he said. "What good is that to anyone? I want them to have some depth, and some power. When I sit down to write lyrics, I really have to get inside my head. I have to see what's rattling around up there before I can let any of it out."

Often when Davis finally gets around to freeing his troubled soul and giving it free reign when it comes time for him to create his lyrical inspirations, the results are nothing short of staggering. As shown continually throughout **Untouchables**, when Davis' words and impassioned vocal delivery meld with the full-throttle guitar power supplied by Head and Munky, there can be no doubt as to why Korn has firmly reestablished themselves as one of the most powerful bands in heavy metal history. Their work is nothing short of explosive! Some pundits may have speculated that this Bakersfield-spawned unit may have lost some of their musical "fastball" during their lengthy break away from the contemporary music world. But once again with their latest disc, Korn have proven that not only can they still bring the "heat", they can mix in a nasty curve every now and then, as well.

"You can't predict what's going to happen next with this music," Fieldy said. "It surprised us a lot of the times, so I imagine it has to surprise a lot of the people who are hearing it."

It's now been well over three years since Korn's last disc, *Issues*, graced us with its impassioned wail. In the interim, the members of Korn have gone through their own personal hell, at one time believing that their careers were in danger due to the lingering wrist injury suffered by Silveria. At that time the band clearly found themselves on the horns of a dilemma, and quite simply, they didn't know what to do. Should they maintain their well-established and highly successful album-every-other-year schedule, even if it meant working with another drummer? Or should they wait... and wait... and wait to see if Silveria would finally recover from the delicate surgical procedures required to fix his damaged joint? For Korn the answer was inevitable; they entered the contemporary music world as a "team", and they have every intention of going out the same way. They had waited for Munky to recover from the serious illness that ended up costing the band an important tour back in 1998, and there was little doubt that they were going to wait for Silveria this time around.

"We've never been one of those bands with interchangeable parts," Munky said. "You take any one of us away and the basic structure of this band is changed in a big way. There was no question that we wanted to wait for David. We needed to wait for David. It would have taken something really drastic for us to give up on him coming back. Thankfully his surgery went well, and his recovery has been complete. He was amazing on this album."

With Silveria's health no longer a compelling issue, and response to **Untouchables** reaching near-fanatical levels around the world, there can no longer be any doubt that Korn have returned to the music world with a renewed sense of purpose. Considering all that this band has already accomplished over the last decade, with multi-platinum discs like *Life Is Peachy* and *Follow The Leader*, one might choose to wonder what could continue to motivate them to pour their hearts and souls into every song they create. But such a notion is dismissed by Davis with little more than a shrug and a cold stare. After all, if the members of Korn weren't creating their unique brand of hard rocking magic, what would they do?

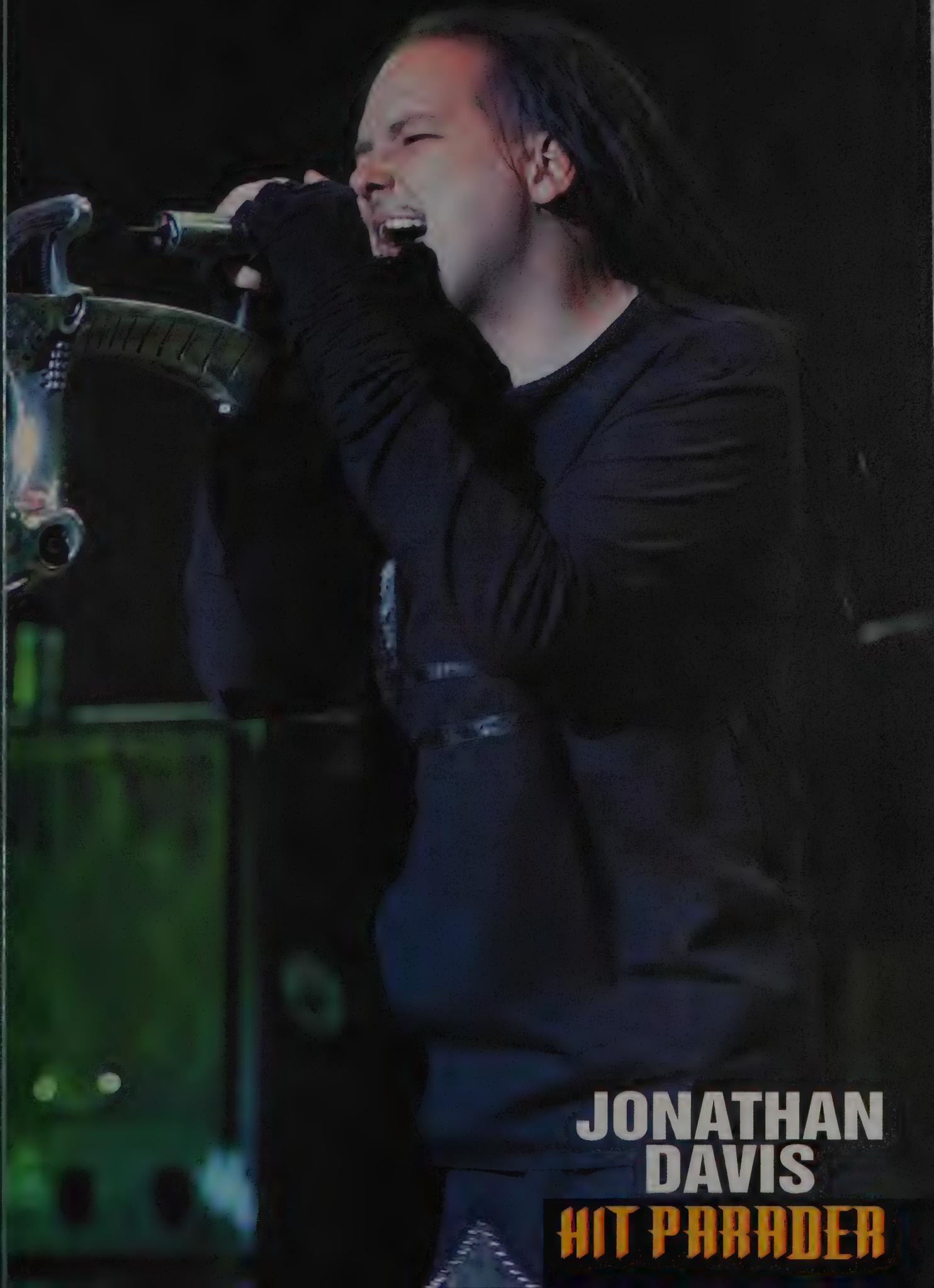
"I've played around with some things recently," Davis said. "A lot of people know about my movie soundtrack work, and that was very satisfying—aside from the label hassles you get. I want to keep doing that in the future. But nothing else comes close to Korn. That's still where it's at for me."

It now certainly appears as if Korn will remain the primary focus for all the group's members for the foreseeable future. Despite Davis' on-going fascination with movie scores, and despite Fieldy's on-again, off-again relationship with solo musical projects, there's no question where this band's attention lies.

"I never want my words to be just SWEET and INNOCENT."

That is with the one-and-only Korn, the band that has catapulted each and every one of its members to untold fame and fortune as well as to a permanent place in the New Metal Hall of Fame. But despite it all, there still is that interminable melancholy that pervades virtually all that this band does. Yes, it is the pain, and Korn wouldn't have it any other way.

"If you want pretty musical pictures, I guess you'll have to listen to somebody else," Davis said. "Our fans know what they're going to get from us, and it's very beneficial for everyone involved. It's very therapeutic for me to be able to get it all out of my system, and it's good for the fans to know that they're not the only ones who have problems in their lives."



**JONATHAN
DAVIS
HIT PARRADER**

WICKED QUEEN

BEAUTY AND THE BEAT

BY ROB ANDREWS

REROUTE TO REMAIN
IN FLAMES

FOURTEEN SONGS OF CONSCIOUS INSANITY



We're gonna try to keep this story on Wicked Queen a little shorter than our traditional *Hit Parader* fare. It's not that we don't have quite a bit to say about this strikingly beautiful ex-model who has now turned to a career as a heavy metal singer. It's just that we figure most of you would rather see a BIG picture of the Queen rather than have us ramble on incessantly about all of her wonderful virtues. We don't get to say it often, but in this case at least, a picture is worth a thousand words.



But before we let you goggle unabashedly at the bodacious curves that fill out the "resume" of Wicked Queen (known as Leslie Matta to her friends and family), let's give you a little low-down on her background. In addition to her vocal skills, this Boston-born beauty is an accomplished musician who plays piano, guitar and drums (What a bod!). She's a model whose form and figure have graced both television and the printed

"I grew up listening to everything from Zeppelin and Ozzy to the Beastie Boys."

page (What a face!). And she's an actress who has toured the world performing on stage in such productions as *Fame*. (What a nice pair of ...shoes.) But do any of you reading this really care about any of that? All you need to know is that she's hot and that she can really rock!

"I grew up listening to everything from Led Zeppelin and Ozzy to the Beastie Boys," Matta said. "I wanted my music to reflect my tastes and influences but have it all presented in one unique voice—mine. If anyone wanted to compare me to someone, I'd like it to be Pat Benatar. I've always admired her so much for her voice, and her performing ability. But I'm not looking for any comparisons. I want to be judged on my own talents."

As shown throughout her self-titled debut album, *Wicked Queen* is certainly more than a pretty package. Indeed her voice cuts through her band's instrumental din like the proverbial hot knife through butter, delivering the hard rocking goods with style, class and more than a touch of sass. Featuring a guest appearance by Limp Bizkit's omnipresent mastermind,

Fred Durst (who never seems to miss the chance to hang out with an attractive young lady), the disc's raw blend of metal, pop and hip-hop elements seems tailor-made to take advantage of contemporary music tastes. Certainly the lovely Ms. Matta isn't breaking down any musical barriers on songs like *Raw*, *Bad Girl* and *Talk About Me*. But then again, establishing new artistic parameters for the rock and roll realm doesn't seem to be the point of all this. Rather, it seems to be to showcase a lady who's got legs... and certainly knows how to use 'em.

"Acting is fun, and modeling is great but I always had more fun making music," she said. "That was why I created Wicked Queen. It's another persona for me to assume, almost an alter-ego in some regards. She's fun and energetic and crazy on stage and she'll say and do things that Leslie won't. More importantly

Wicked Queen:
"I can be the Wicked Queen for the rest of my life."

as Wicked Queen I don't have to give up the title after a year—as I did when I won beauty contests. I can be the Wicked Queen for the rest of my life."



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Marky Chavez has a hard time hiding his excitement. Adema's charismatic frontman currently finds himself riding a cresting wave of world-wide fame, and he's far-from-ashamed to admit that he's loving every minute of it. More than a year after the release of their self-titled debut album, the music this Bakersfield, CA native makes along-side guitarist Mike Ransom, guitarist Tim Fluckey, bassist Dave DeRoos and drummer Kris Kohls continues to make a major impression upon New Metal fans around the globe. Their videos for songs like *Giving In* have turned these hard rocking upstarts into one of the most successful metal groups of the 21st Century, in the process transforming the still-unassuming Mr. Chavez into a star in a field recently devoid of high-voltage star-power.

"If noticing me helps people notice the band, then that's fine," Chavez said. "But the band and the music are the only important things here. None of us is doing this just to see our faces on MTV or our pictures in **Hit Parader**. That kind of goes with the territory. We love it, but that's not what motivates us to make the music we do. As long as everyone keeps that in mind, then everything is fine."

Everything certainly does seem to be fine with Adema these days. Not only has **Adema** gained platinum certification, but the band's seemingly non-stop touring itinerary has placed them near the very pinnacle of new-generation hard rock acts. Unlike so many of their contemporaries, however, who seem uncomfortable when placed in a concert environment where they're confronted with 5,000 faces staring back at them, the members of this unit seem totally at home with their on-stage antics. There, with their hypnotic guitar-driven power enhancing Chavez' winning stage presence, the music of Adema seems to come totally alive.

"You really haven't heard our music until you've heard us play it live," Chavez said. "Listening to the album is great, but to our way of thinking that's just part of the whole picture. We want you to see us, hear us, and feel the energy we create. Together, that's all part of Adema."

Perhaps the level of recognition that has quickly come Adema's way has surprised some members of hard rock society. But for those in-the-know, such notoriety certainly shouldn't come as a great shock. After all, this quintet features the kind of rock and roll pedigree that most groups can merely dream about. Maybe the most note-worthy aspect of the band's fame initially stemmed from the fact that Chavez is the half-brother of Korn's legendary Jonathan Davis. Add to that fact such tidbits as Kohls being an ex-member of Videodrone, and DeRoo and Fluckey being former members of Juice—the band that grew out of SexArt, the unit that at one time included both Davis and Orgy guitarist Ryan Shuck—and you've got a true-life rock and roll story goin' on here. If all that wasn't enough to attract attention from both the

DREAMS COME TRUE

ADEMA

BY PATRICK JAMES

"You really haven't heard our music until you've heard us play it live."

rock underground and the mainstream media, throw into the mix the factoid that Adema was the first hard rock band in nearly a decade signed to Arista Records—a label known far more for their "urban" sounds than for their ability to decipher the latest happenings on the heavy metal front.

"The label has been incredibly supportive of us," Chavez said. "They knew they were going to have to do some different things with us than with a lot of other acts they had on the label, but they seemed to really get excited over the opportunities we presented. They've been great with us so-far. A lot of people seem interested in our dealings with the label, and they seem interested in our past histories as well. I guess that's kind of unavoidable, and since we've told people about 'em, there's no reason that they shouldn't be part of our story. But we'd really rather have everyone get into what we're doing. We think our music is interesting enough so that all the other stuff becomes irrelevant."

Despite all coming from the Bakersfield area, and sharing a number of apparently common musical roots, the members of Adema really didn't know one another that well until the band started to take shape in 1998. It was then that Chavez and Ransom were first introduced by a mutual acquaintance, and almost immediately the pair noted

their similar interests in heavy, adventurous rock. After DeRoo and Fluckey came aboard a few months later, things really started to pick up for the fledgling unit. Adema started hitting the club circuit where their rugged, cutting-edge style of metal soon made them the talk of the entire So Cal rock scene. Word about the group's hard-hitting sound soon reached record label offices along the Sunset Strip, and a hot and heavy bidding war for the band's services quickly erupted.

"It was wild having all these different label people come to our shows and pay us so much attention," Chavez said. "It's enough to really make your head spin. They all come along telling you how great they think you are, and how their label can make things really happen for you. But when Arista came along, it just felt different. They gave us so much love right from the start. We know that they haven't had much experience with a band like ours, but that's okay. I think we'll all do fine with one another."

Chavez' confidence in his label has already been richly rewarded. The label's non-stop marketing philosophies and "let's break these guys" attitude helped provide Adema with an initially strong foothold on the often treacherous slopes of rock stardom. But as the months passed, and interest in the band slowly began to build thanks to on-going media support and the group's non-stop road activities, it seemed as if **Adema** began assuming a life of its own. A year after the disc was released, it was still picking up momentum with no apparent end in sight. Indeed, there has been much for young Mr. Chavez to be excited about.

"We're doing our best not to get blown away by all of this," he said. "We've developed an attitude that as long as the five of us stick together, there's nothing that can stop us. Each day, as things continue to grow, we just look at one another and smile. It's a great feeling to know something you love as much as we love this band is beginning to be loved by a lot of other people as well."



MARKY
CHAVEZ

HIT PARRADER

RED HOT CHILI

In a world too often dominated by copy-cat clones and flavor-of-the-week imposters, the Red Hot Chili Peppers stand alone. For more than 15 years, this legendary California-based rap/rock contingent has continually redefined the contemporary music dictionary, while richly adding to the rock and roll lexicon. During their time in the spotlight, vocalist Anthony Kiedis, bassist Flea, drummer Chad Smith and new/old guitarist John Frusciante have continually shown themselves to be one of the most continually outrageous, most cutting-edge controversial and most commercially confound-

ing bands in the long and often confusing history of rock and roll.

They've also proven themselves to be one of the form's most resilient forces, having continually overcome talk of "burn out" and "break up" while surviving serious drug problems and the tragic death of a band member. Thanks to the chart topping success of such discs as *Blood Sugar Sex Magik* and *Californication*, they've reached the heights of chart acclaim, while at other times, due to their oft-documented battles with personal demons, they've plummeted to near the depths of disaster. Quite simply, the Red Hot Chili Peppers have done it all!

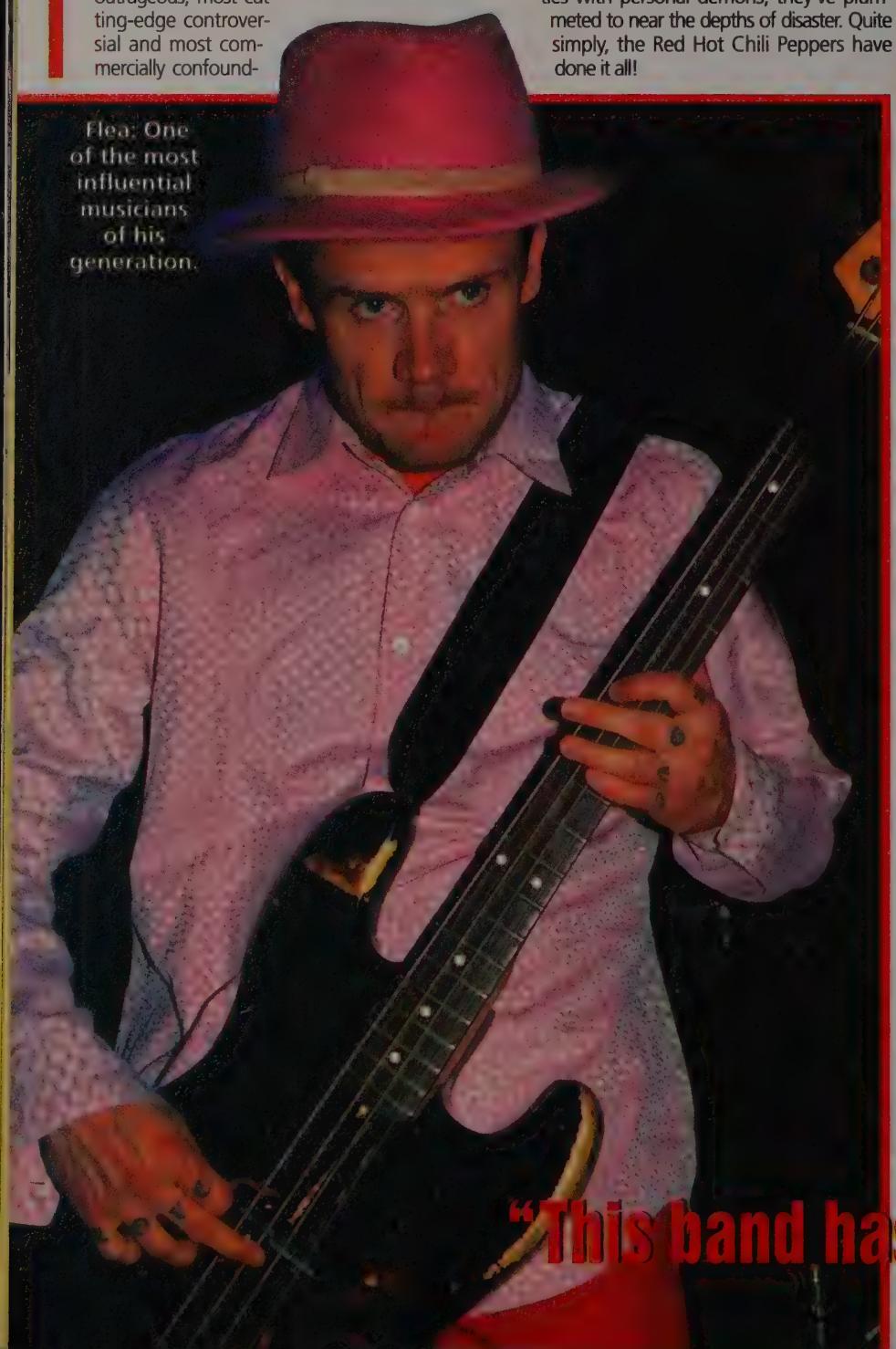
During their time in the spotlight this ever-unpredictable quartet has somehow managed the seemingly impossible task of turning their often unpredictable attitudes, hell-bent approaches and peculiar punk/funk/pop predilections into something of a cottage industry. Despite taking lengthy absences from the inner-working of the rock machine—often for the better part of half-a-decade—this unique unit has still exhibited a special ability to maintain a tight grip on both their ever-loyal fan base and their ever-steady commercial fortunes. Their previous albums remain among the last decade's most successful rock outings, while songs like *Under The Bridge* have entered the pantheon of uniquely great tunes, that rarified strata where only songs that rank as soundtracks for their generation exist.

All of this has to make you wonder. How has this tattooed, outspoken, unpredictable, defiant lot managed to overcome so many perceived "handicaps" to remain one of the true success stories of recent rock history? Perhaps some of the band's secrets for on-going success have been revealed on their new magnum opus, *By The Way*. Or perhaps Kiedis himself will be kind enough to let us in on the "tricks" these once-and-perhaps future El Lay bad boys have utilized to secure their seemingly permanent position atop the rock mountain—a position they've attained only after many, many years of toil and trouble.

"I believe that one of the things that has allowed us to succeed against the odds is that we were never aware of any odds against us," the singer said. "From the very earliest days, the point behind this band was just to make music that always evolved and changed. The idea of selling a lot of records was probably in there somewhere, but it was never our motivation. The point of being in a band for us was to have an outlet through which we could express our feelings. Maybe the reason we've been successful is that more people have begun to share our feelings."

Certainly some of the trials and tribulations that the Chili Peppers have suffered through along their on-going road to the top are well known to their legion of supporters. They know how Kiedis has had to continually battle against the ravages of drug addiction—a "disease" he seems finally to have conquered. They know how the death of original guitarist Hillel Slovak set a dire tone for the band that lingered for years. And they know how the defection of guitarist Dave Navarro in 1998 served to reinspire and redirect this band's ever-abundant creative energies. Now as the Peppers release *By The Way*, their first album of the 21st Century, we encounter a lean, mean, clean version of the Chili Peppers—a band that appears more dedi-

Flea, One
of the most
influential
musicians
of his
generation.



"This band has been our outlet"

I PEPPERS ONE STEP AHEAD

BY DAVID VOLKER

Anthony Kiedis: "We've overcome a lot to get here."



cated than ever to creating some of the most intriguing and challenging music ever heard by the ears of mortal man.

With their videos both old and new serving as MTV staples, and even the mainstream press remaining preoccupied by the band's inner-workings, after their lengthy career as underground superstars, the Chili Peppers still find themselves uncomfortable with their big-time status in the rock world. Over the last few years in particular, as hard rock has opened itself up to the hybrid of rap, metal and punk ingredients that the Peppers first helped introduce, the band's legend has continued to grow. Fans still reminisce about the time the group members appeared on stage wearing nothing but socks over their private parts. They recall their attention-grabbing performance at 1994's Woodstock Festival (where they each emerged on stage dressed as a giant light bulb.) And they recount the times that the group put on the most sweat-drenched, high-energy show that they had ever seen. It's a tough legacy to live up to (especially when you're clean and sober), but these guys seem well prepared to handle the task at hand. Kiedis knows that his band must remain wary of their status as media darlings, a fate that could be worse than death to these still super-cool rock demons. After all, how cool can a band really be if your mom and dad know who they are?

"I know that success has its good points and its bad points," he said. "There are a lot of housewives out there who just love *Under The Bridge*. But they don't know anything about our music. The people who think that song really represents us are in for a big shock. I'm sure there were a lot of people who bought the record, or came to our show, expecting this nice, sweet band playing nice, sweet songs just like the one they heard on the radio. I wonder if they asked for their money back?"

Whether or not a few misguided folks ever asked for a Peppers refund is anyone's guess. But what is known is that millions of fans around the world have flocked to the band's funky, bluesy, ballsy sound as if it were the clarion call of the modern age. Now, with their latest album about to take them yet another step up the always treacherous rock ladder of fame, the boys in the band seem ready to handle just about any new twists of fate that may be store for them. After all, having overcome so much on their long, hard ride to the top, is there anything new that could possibly stop the Red Hot Chili Peppers from fulfilling their apparent destiny of taking over the rock world?

"When you've been through everything we have, from drugs to losing a dear friend and a great guitarist, being a rock star just isn't that big a deal," Kiedis said. "Yeah, it's nice when people listen to what you say. That's why you make music in the first place; to try and communicate thoughts and emotions with other people. But having your picture on some little girl's wall isn't why I'm doing this. I think I'll always find that really strange."

PHOTO: ANNAMARIE DISANTO

for expressing our feelings."

HEAVY METAL'S ALL-TIME TOP 100 CDs

Everyone has their favorite hard rock CDs—the ones you play over-and-over again on your home stereo, in your walkman, in your car. Some of them may date back to the days of “classic rock” when bands like Zeppelin and Sabbath ruled the airwaves. Other faves may be as recent as the latest offerings from Adema, Korn or Linkin Park. But as 2002 draws to a close, it seems the perfect time to examine what the **Hit Parader** staff believes are the 100 Greatest Hard Rock/Heavy Metal CDs of All Time. Of course, any such listing is highly subjective—controlled by the musical whims and personal preferences of anyone brash enough to even consider constructing such a list. But one fact is abundantly clear, throughout its 35-plus year history, the heavy metal form has produced an incredible array of exciting, memorable music. For sake of a little added drama, we've presented our Top 100 list from last to first, so don't cheat and turn to the final page right away. You'll get there sooner or later—and you might just be surprised when you do!

100. MESHUGGAH, *NOTHING*

They're nasty, they're heavy and they're Swedish. Sometimes that's the recipe for unmitigated heavy metal disaster. But for Meshuggah, their Scandinavian heritage, and their fondness for mind-numbing riffs resulted in a ground-breaking metal masterwork on **Nothing**.

99. RAGE AGAINST THE MACHINE, *EVIL EMPIRE*

It's been said that hard rock has no social consciousness, that it's merely a good-time, feel-good music designed for instant gratification. Just don't try to tell that to Rage Against The Machine. Prior to their untimely break-up in 2000, this four-man unit staked their career on seething political commentary and bold, left-wing idealism, facts that formed a near-perfect meld on **Evil Empire**.



98. CREED, *MY OWN PRISON*

Hailing from the same central Florida locale that had produced a flood of chart-topping late-'90s rock acts, with their first album, Creed quickly proved to be the best of the bunch. The emotive vocals of Scott Stapp and the group's highly insightful songs seemed to touch a raw nerve within millions of fans around the world.



97. TESLA, *PSYCHOTIC SUPPER*

With a tight, rhythmic sound, and a singer with a voice designed to cut through solid steel, Tesla scored their third straight platinum album with 1991's **Psychotic Supper**. On this effort, these Sacramento rockers reaffirmed their status as a band equally at home with full-throttle rockers and acoustic ballads.

96. RAMMSTEIN, *SEHNSUCHT*

Has there ever been a more unlikely success story in the annals of heavy metal than the one written by Rammstein with their album **Sehnsucht**? Sung only in the band's native German, and featuring an intoxicating of bells and whistles amid the crashing guitar opuses, the disc stands as one of the landmark hard rock releases of the late '90s.



95. WHITESNAKE, *SLIDE IT IN*

Veteran vocalist David Coverdale (formerly of Deep Purple) finally scored big with Whitesnake and their Zeppelin-influenced disc **Slide It In**. While fans

had heard all of this before, it still didn't stop the Snake from shooting straight to the top of the charts with one of the '80s most successful albums.

94. MARILYN MANSON, *SMELLS LIKE CHILDREN*

Certainly Marilyn Manson's creepy/crawly brand of heavy metal isn't for everyone—nor is his nightmarish appearance or his hellish lyrical stance. But with the release of **Smells Like Children**, and that disc's corresponding acceptance by MTV, Manson emerged as the first true Rock God of the '90s.

93. PUDDLE OF MUDD, *COME CLEAN*

When Puddle of Mudd entered the New Metal derby in 2001, few expected big things from this Kansas City-based unit. But thanks to their superlative songwriting skills and dynamic on-stage magnetism, Wes Scantlin and his men became instant mega-stars, enjoying a multi-platinum run with **Come Clean**, in the process.

92. TYPE O NEGATIVE, *OCTOBER RUST*

These Brooklyn, New York metal merchants presented one of the most thoroughly dramatic albums of 1996 with their ambitious **October Rust**. Filled with images of pagan rituals, kinky sex, and heroic battle, Type O's Beatles-cum-Sabbath sound stirred the souls of all who heard it.



91. UFO, *LIGHTS OUT*

Rallying around the brilliant, trend-setting guitar histrionics of Michael Schenker, UFO was one of the key British hard rock bands of the mid-'70s. Their breakthrough disc was **Lights Out**, and it remains a classic that deserves a place in any comprehensive hard rock collection.



90. KING'S X, *GRETCHEN GOES TO NEBRASKA*

No matter what they do, King's X can't seem to catch a break. Make a brilliant album... it gets ignored by the masses. Write a great song... nobody seems to care. All the ingredients for superstardom are present on the band's **Gretchen Goes To Nebraska**—but too few people even know the album exists.

89. GRAND FUNK, *WE'RE AN AMERICAN BAND*

The original metal “top 40” band, on their biggest album, **We're An American Band**, '70s hard rock stalwarts Grand Funk tempered some of their metallic fire with a healthy dose of commercial accessibility. While they haven't gotten the respect they deserve over the years, Grand Funk remain a true American rock and roll original.

88. MARILYN MANSON, *ANTICHRIST SUPERSTAR*

Heavy metal's latest Poster Boy For Bad Taste proudly follows in the lineal descendency of Alice Cooper and Kiss by producing “shock” rock for the masses with **Antichrist Superstar**. Of course the likes of Cooper, or even Gene Simmons, never dreamed of taking things quite this far.



87. BLUE CHEER, *VINCEBUS ERUPTUM*

Tabbed by some super-cool dudes as "the original Metallica", Blue Cheer was one of the seminal late-'60s hard rock bands. On their classic *Vincebus Eruptum*, they hit a responsive nerve both with their spacey, feedback-filled, heavy sound and their wall-shaking cover of *Summertime Blues*.

86. QUEENSRYCHE, *EMPIRE*

A Queensryche album was always more than a musical creation—it was an experience. With *Empire* these veteran Seattle rockers enjoyed their greatest commercial success, balancing their hard rock passion with the softer beauty of *Silent Lucidity*.

85. WHITE ZOMBIE, *LA SEXORCISTO, DEVIL MUSIC VOL. 1*



Hard, heavy and unrelenting, it was long believed that White Zombie was just too weird to ever make it big. But with the help of MTV's Beavis & Butt-head, their major label debut, *La Sexorcisto*, finally broke through to platinum success after struggling on the charts for over a year.

84. THIN LIZZY, *JAILBREAK*

While the tune *The Boys Are Back In Town* has now become overly familiar to everyone through its near-constant use in television ads, the rest of Thin Lizzy's classic album *Jailbreak* is just as good. The soulful, sinewy vocals of Lizzy main man Phil Lynott remain among the best in rock history.

83. LITA FORD

Lovely Lita Ford had knocked around the rock world for nearly 15 years before her late-'80s album *Lita* finally launched her into the big time. Featuring both her customary hard rockers and her hit balled with Ozzy Osbourne, *Close My Eyes Forever*, on this disc Ford undoubtedly emerged as hard rock's First Lady.

82. MONSTER MAGNET, *POWERTRIP*



With an attitude and approach that reeks of classic metal influences—yet with just enough panache to separate it from the hard rock horde, on *Powertrip* Monster Magnet hit a "monster" home run. From the roaring power of *Crop Circle* to the riveting energy of *Space Lord*, this one helped solidify Dave Wyndorf's place in hard rock's upper echelon.

81. DIO, *THE LAST IN LINE*



Possessing one of the most powerful voices in the metal domain, Ronnie James Dio for years searched to find the proper forum through which to showcase his skills (including memorable stints with both Rainbow and Black Sabbath.) On his incredibly heavy, often compelling "solo" album *The Last In Line* he discovered that forum.

80. POISON, *LOOK WHAT THE CAT DRAGGED IN*



They may now be looked at as some bizarre remnant of a bygone era, but the fact is that during their mid-'80s heyday, Poison were one of the biggest—and most important—bands on Earth. Their debut disc, *Look What The Cat Dragged In*, rams a classic of pop/metal mayhem.

79. LINKIN PARK, *HYBRID THEORY*

Some "experts" believed that rap and metal could never work in conjunction with one another. Then along came Linkin Park, who on their debut album, *Hybrid Theory*, proved that "heavy-hop" could indeed for a perfect musical hybrid. The results made these West Coast rockers one of the biggest bands of the 21st Century.

78. TOOL, *UNDERTOW*



Dark, brooding, mysterious—all ways to describe the netherworldly sound of Tool. And on the band's breakthrough album, *Undertow*, all those ingredients were utilized to the max to make these unusual rockers one of 1994's breakthrough success stories.

77. FREE, *FIRE AND WATER*

There were two British bands that helped bring blues/rock to the fore in the late '60s. One was Led Zeppelin...the other was Free. Many rock experts think Free was the better band, a fact that's hard to argue with after hearing the emotive brilliance exhibited on such *Fire And Water* tracks as the classic *All Right Now*.

76. ACCEPT, *BALLS TO THE WALL*

Accept were the unquestioned kings of '80s Teutonic Power Rock (wow, what a distinction!), and on their historic (at least in Teutonic Power Rock circles) disc *Balls To The Wall* these hard-driving German metalheads walked the fine line between raw, unrelenting energy and surprising commercial appeal.

75. SAXON, *WHEELS OF STEEL*

Saxon rank as the best of the forgotten bands from the early-'80s British rock boom. While the likes of Def Leppard and Iron Maiden soared, Saxon battled for their very survival. But no matter how hard their struggle, they managed to produce at least one classic disc in *Wheels Of Steel*—one of the best riff rock albums ever recorded.



74. QUEEN, *QUEEN*

Long before *Bohemian Rhapsody* turned them into household names, Queen was a noble hard rock band drawing upon the pioneering spirit of Led Zeppelin for inspiration on their debut disc. The intricate guitar work of Brian May and the roaring vocals of the late Freddie Mercury help make this Queen's heaviest album ever.

73. MOUNTAIN, *MOUNTAIN*

Mountain was supposedly America's answer to Cream in the late '60s. A power trio built around mountainous guitarist Leslie West, on their debut album—which featured the classic rocker *Mississippi Queen*—Mountain proved that American hard rock was alive and well.

72. RATT, *RATT*

Emerging in the wake of Motley Crue's historic success, Ratt helped cement the growing reputation of then then-burgeoning L.A. metal scene. While they've become the subject of derision over the years, their debut album, featuring the single *Round And Round* is a "must have" for any rock historian.

71. LIMP BIZKIT, *SIGNIFICANT OTHER*



The ability to blend the powerful rhythms of metal with the funky beats of rap proved to be the signature style of late-'90s hard rock—and no band proved more capable of mixing these two seemingly divergent elements than Limp Bizkit. On their second platinum disc, *Significant Other*, Fred Durst and his boys kept the fans hip-hoppin' and head-knockin'.

70. ALICE COOPER, *LOVE IT TO DEATH*

Grotesque, bizarre, disgusting—all ways that Alice Cooper's *Love It To Death* was described when it was released over 20 years ago. (Kind'a reminds you of Marilyn Manson, doesn't it?) Actually, the disc is sheer brilliance from first note to last—a veritable blueprint for a classic hard rock album.

69. QUIET RIOT, *METAL HEALTH*

Yeah, they may have been a one-trick-pony, and their success may have

rested solely on their cover of Slade's *Cum On Feel The Noize*. But the impact of Quiet Riot's **Metal Health** should not be overlooked. It was the album that almost single-handedly opened the doors for the metal revolution of the '80s.

68. DOKKEN, *TOOTH & NAIL*

Smooth-as-silk vocals, instantly memorable melodies, and guitar leads from hell—combined they were the secret to the success of Dokken's platinum selling **Tooth & Nail**. While the band's sweet sound camouflaged their internal chaos, Dokken is one band that should not be quickly forgotten.



67. MONTROSE, *MONTROSE*

If one album can be pointed to as the "classic" American hard rock album of the early '70s, **Montrose** may well be it. Serving as an early showcase for former Van Halen frontman Sammy Hagar (as well as for guitar virtuoso Ronnie Montrose), this collection is pure dynamite from beginning to end.

66. PANTERA, *VULGAR DISPLAY OF POWER*

These "cowboys from hell" helped put the Lone Star State of Texas on the rock and roll map with this dynamic display of raw rock and roll power. The wall-shaking guitar riffs of Diamond (now Dimebag) Darrell and the guttural vocals of Philip Anselmo provided Pantera with enough unbridled intensity to light up Dallas for a month.

65. STONE TEMPLE PILOTS, *PURPLE*

Second albums are often a curse for rock and roll bands. The strides made on a successful debut are often taken in reverse on a sophomore effort. Such was certainly not the case with Stone Temple Pilot's **Purple**—an album than in both style and substance was every bit as powerful as their multi-platinum debut.



64. SCORPIONS, *BLACKOUT*

With their dual guitars laying down a blistering barrage of metal thunder, counterbalanced by their ability to dramatically shift gears to "ballad" mode, the Scorpions have long been one of rock's most diverse bands. Rarely have their multi-dimensional talents been on better display than on their classic disc, **Blackout**.

63. MEGADETH, *KILLING IS MY BUSINESS...AND BUSINESS IS GOOD*

For years Megadeth's main man, Dave Mustaine, lived in the monstrous shadow cast by his former bandmates in Metallica. But with the release of **Killing Is My Business...** Mustaine forever proved that he was his own man—a guy capable of creating some of the most memorable metal on the planet.

62. ROB ZOMBIE, *HELLBILLY DELUXE*

Upon announcing that his former band, White Zombie, had broken asunder, many openly speculated about the success of that band's leader, Rob Zombie. Well, with the release of his first solo outing, **Hellbilly Deluxe**, he not only managed to silence his detractors, but also prove himself to be among hard rock's consummate talents.

61. RED HOT CHILI PEPPERS, *BLOOD, SEX, MAGIK*

Eclectic, eccentric and electric—all ways to describe the musical approach used by The Red Hot Chili Peppers on **Blood, Sex, Magik**. Here is a supreme example of a band playing by their own rules, and succeeding!

60. NINE INCH NAILS, *THE DOWNWARD SPIRAL*

Nine Inch Nail's Trent Reznor has apparently made it his life's mission to expand the envelope of rock and roll as far as possible. On his band's now-classic album, **The Downward Spiral**, he accomplished just that—and more. This is cutting edge music made by a man who knows no fear.

59. CREAM, *DISRAELI GEARS*

Without the ground-breaking work of Cream, hard rock as we know and love it today, might never have come into being. Never was the work of the dynamic trio of Eric Clapton, Ginger Baker and Jack Bruce more focused or powerful than on the late-'60s masterwork, **Disraeli Gears**.

58. IRON MAIDEN, *NUMBER OF THE BEAST*

When the true giants of '80s metal are listed, Iron Maiden must certainly be ranked near the top. On **Number Of The Beast**, Bruce Dickinson and the boys put the pedal to the metal with incredible ferocity from first note to last, in the process creating a disc destined to stand the test of time.



57. BON JOVI, *NEW JERSEY*

They looked great...and they sounded even better. On **New Jersey** Bon Jovi perfected the pop/metal style they had discovered on **Slippery When Wet**, and the fans responded in droves. Over 12 million fans around the world bought **NJ**, making these Jersey boys among the most successful bands of all time.

56. CORROSION OF CONFORMITY, *DELIVERANCE*

As rugged as sand paper and as powerful as a locomotive, Corrosion Of Conformity roar through their classic 1994 disc **Deliverance** with a full-throttle intensity that borders on the insane. Pepper Keenan and his boys scored a surprise hit with this disc thanks to the radio play enjoyed by *Albatross*.

55. BUSH, *RAZORBLADE SUITCASE*

Many rock insiders felt that Bush may have been nothing more than on-hit-wonders when their debut disc, **Sixteen Stone**, sailed to the top of the charts in 1995. But when the band returned to the top in 1997 with **Razorblade Suitcase**, those detractors quickly shut their mouths. These English hard rock masters have now proven to be one of the most recognizable units of the late '90s.



54. DEEP PURPLE, *IN ROCK*

Deep Purple started out life as a band with a quixotic musical personality. But by the time they had gotten around to recording **In Rock** in 1971, they had solidified their approach into one of the most lethal hard rock attacks around. Ritchie Blackmore's guitar runs remain unmatched.

53. SEPULTURA, *BENEATH THE REMAINS*

Sepultura, those bad boys from Brazil, started out as a poor man's version of death metal pioneers like Venom and Slayer. By the time they had recorded **Beneath The Remains**, however, they had found their own voice—and what a mind-bendingly powerful voice it was.

52. ALICE IN CHAINS, *FACELIFT*

Few bands made a more memorable first impact on the rock world than Alice In Chains. Emerging with **Facelift** at the height of the "Seattle Scene's" media-created power, Layne Staley, Jerry Cantrell and the boys created a dark, almost sinister musical personality that found a receptive niche in the hearts of millions.

51. RUSH, 2112

Choosing one Rush album over another is a near-impossible task. This Canadian power trio has made a 30-year career out of producing superlative discs. But for one reason or another, their groundbreaking, over-ambitious concept album, **2112**, remains a critical and fan favorite.

Metallica knew that no matter what kind of music they released on their 1996 disc **Load** they were going to be the center of controversy. Some felt it was "too commercial"—others felt it was "too alternative." The fact, however, is that it is another classic Metallica disc.

49. ANTHRAX, STATE OF EUPHORIA

The masters of mosh, Anthrax, scored big with their platinum coated smash, **State Of Euphoria**. Featuring the crowd favorite, *Antisocial*, the disc captured all the pulsating energy that has made these New York-based rockers famous around the world.

48. SOUNDGARDEN, BADMOTORFINGER

Dripping with power, passion and precision, the music of Soundgarden burst fully onto the national scene with the chart-topping success of their 1992 release, **Badmotorfinger**. Chris Cornell's gut-wrenching vocals, and the band's "heavy alternative" style garnered acclaim from both fans and media.

47. MOTORHEAD, ACE OF SPADES

Is there anything in the world quite like the voice of Motorhead's Lemmy? Cross sandpaper with a buzzsaw and you get an idea of the raw power of his pipes. Never were his unique vocal talents on better display than on **Ace Of Spades**, one of the most influential metal albums in history.

46. STAIND, BREAK THE CYCLE

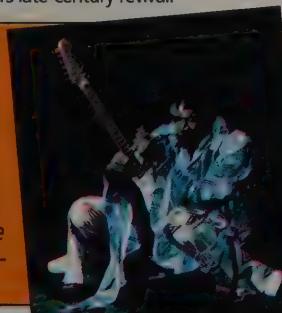
With their plaintive wails and guitar-heavy riffs, on their third major label release **Break The Cycle**, Staind emerged as one of the true leaders of the New Metal revolution. Insightful, thoughtful and provocative, the music made by this New England-based unit was commercial yet cutting-edge.

45. SEVENDUST, SEVENDUST

Little was expected from this multi-racial, multi-talented band from Georgia before their self-titled debut disc was released in 1997. But two hit singles, two sold-out tours and one gold record later, **Sevendust** enjoys the distinction of being one of the key albums in heavy metal's late-century revival.

44. JIMI HENDRIX, ARE YOU EXPERIENCED

Are You Experienced first introduced the brilliant guitar work of Jimi Hendrix to the music masses in 1967. 35 years later the disc remains one of the quintessential rock albums of all time. From *Purple Haze* to *Foxy Lady* every cut is eternally "essential."



AN HALEN, OU812

Written much of Van Halen's post-Roth



work was derided by the group's "true" fans for supposedly being "soft" and "too commercial"; no one with ears can deny that their opus **OU812** ranks among the band's best efforts. With Sammy Hagar in fine voice, and Eddie Van Halen walking away, this is unquestion-

42. PANTERA, FAR BEYOND DRIVEN

Exhibiting both the power and subtlety of a charging rhino, Pantera's work on **Far Beyond Driven** carried them to the realm of being considered among hard rock's greatest bands. This Texas tornado filled every track with an

unbounded energy that roared loud and proud.

41. THE CULT, ELECTRIC

Utilizing three-chord riffs with more skill than any band this side of AC/DC, on their chart-topping album **Electric** the Cult established themselves as international superstars. Vocalist Ian Astbury's frenzied style perfectly reflected a high-energy sound that quickly emerged as the Cult's trademark.



40. AEROSMITH, PUMP

After spending a tumultuous early time in the rock wars, Aerosmith proved they still had what it took on **Pump**, a disc that produced no less than four hit songs and videos. Steven Tyler's bunch showed a younger generation of bands exactly what great rock and roll was all about.



39. PEARL JAM, VS.

Angry, dissonant and angst-riddled, the music of Pearl Jam has come to represent the sound of Generation X. With their 1993 release, **V.S.**, these Seattle music masters produced an album that expanded upon the artistic foundations provided by their historic debut.

38. QUEENSRYCHE, OPERATION:MINDCRIME

Concept albums have never fared particularly well in hard rock circles. They've usually emerged as overblown, undernourished weaklings. Such was certainly not the case with **Operation:mindcrime**, one of the strongest "concept" discs ever recorded—it holds up musically from beginning to end, though the story does get a bit muddled.

37. SLAYER, HELL AWAITED

Few bands have ever been able to match the sheer sonic overkill of Slayer. Not geared for the faint-of-heart or the light-of-song, on their magnum opus, **Hell Awaits**, these L.A. headbangers presented a heavy metal sound played with a hell-bent intensity.



36. TED NUGENT, CAT SCRATCH FEVER

Featuring the classic rocker of the same name, **Cat Scratch Fever** remains the most successful album of Nugent's long career. All the elements of a great hard rock album are here—though all the Nuge's guitar riffs do begin to sound alike after a while.

35. DEF LEPPARD, HYSTERIA

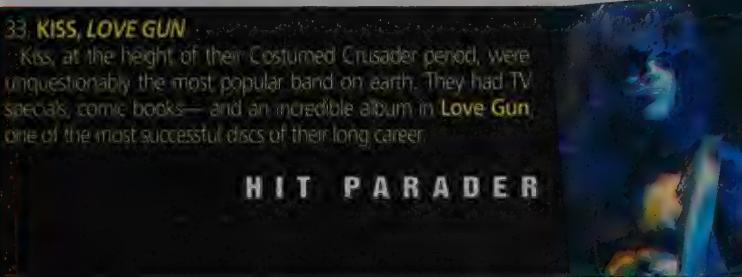
How do you follow up an album like **Pyromania** that sold over 15 million copies around the world? Well, if you're Def Leppard you produce **Hysteria**—a disc that proved to be just as successful and just as good.

34. JUDAS PRIEST, BRITISH STEEL

In the wake of the initial success of bands like Led Zeppelin and Black Sabbath, by the mid-'70s heavy metal needed a new face and a new direction—both came with Judas Priest and their landmark release, **British Steel**. This was metal honed to a cutting sharpness, a sound ready to rock the world.

33. KISS, LOVE GUN

Kiss, at the height of their Costumed Crusader period, were unquestionably the most popular band on earth. They had TV specials, comic books—and an incredible album in **Love Gun**, one of the most successful discs of their long career.



HEAVY METAL'S ALL-TIME TOP 100 CDs

32. OZZY OSBOURNE, *NO MORE TEARS*

At a time when some music fans were beginning to question Ozzy Osbourne's continued viability, the Metal Madman returned with one of his strongest and most diverse albums to date. Featuring the hit *Mama, I'm Coming Home*, along with some great rockers, **No More Tears** is—as we all well know—far from the Oz' last gasp.

AC/DC, *HIGHWAY TO HELL*



AC/DC seemed like they were on the precipice of superstardom when they released the rock 'em sock 'em masterpiece **Highway To Hell**. Little did they know that only a few months later, their lead singer, Bon Scott, would be found dead. Still, as both a memorial to Scott and as a tribute to rock and roll, this album stands tall.

30. METALLICA, *KILL 'EM ALL*

When Metallica's *Kill 'Em All* was released in the early '80s, these Bay Area Bashers were nothing more than a mildly successful indie power rock unit. Who would have guessed that this amazing disc would help light the way for the development of the single most important American metal band of all-time?



29. KORN, *FOLLOW THE LEADER*

While they had enjoyed varying degrees of success with each of their earlier discs, with the arrival of **Follow The Leader** in mid-1999, Korn emerged as true superstars on the hard rock scene. Among the most adventurous and clever bands of their era, it now seems almost certain that the Kornsters will leave a lasting mark on the rock world.

28. STONE TEMPLE PILOTS, *CORE*

With the release of *Core* in 1992, the Stone Temple Pilots rocketed to the top thanks to such tracks as *Sex Type Thing* and *Plush*. This California-based quartet showed an amazing degree of musical dexterity and the desire to take as many musical chances as possible—characteristics that quickly endeared them to millions.

27. GUNS N' ROSES, *USE YOUR ILLUSION I & II*

With two discs encompassing nearly three hours of music, there was something for everybody on these two separately-sold discs. Hey, there was even a nasty shot directed at **Hit Parader** included in Axl Rose's snarling tune *Get In The Ring!*

26. AEROSMITH, *PERMANENT VACATION*



After 20 years in the rock meat grinder, some wondered if Aerosmith could still cut the mustard. With **Permanent Vacation** they deftly proved they were still the preeminent American hard rock band in the land. With *Dude Look Like A Lady* becoming a smash hit, the disc proceeded to sell over 5 million copies.

25. PEARL JAM, *TEN*

It is indeed rare when a band emerges with a sound so different that people are virtually forced to take notice. Such was the case when Pearl Jam emerged from Seattle in 1991 with their landmark disc **Ten**. Featuring

such songs as *Jeremy* and *I'm Alive*, it was—and is—an album designed to stand the test of time.

24. IRON MAIDEN, *POWERSLAVE*

Iron Maiden's strength always rested in their ability to mix accessible, yet heavy, rock tunes with powerful, lengthy opuses. Never was that multi-faceted talent better put to use than on **Powerslave**, where the catchy *2 Minutes To Midnight* was offset by the epic *Rime Of The Ancient Mariner*.

23. BON JOVI, *SLIPPERY WHEN WET*

If there is one album that captured the style and spirit of mid-'80s "hair power" hard rock, **Slippery When Wet** is it. From first track to last, this is a great album filled with instantly memorable songs played with pride and passion and surprising power.

22. BLACK SABBATH, *MASTER OF REALITY*

When Black Sabbath played a riff, it was the loudest damn riff in the world. When they released **Master Of Reality** in the mid-70s, it was a disc that literally shook the planet. Even 30 years later, it remains a true classic of the metal realm, one of the heaviest—though eminently listenable—albums ever made.

21. DEF LEPPARD, *PYROMANIA*

20 million copies of **Pyromania** have been sold around the world, making it one of the most successful albums of all time. But that's only part of the story. It's been so successful for a good reason—each and every song on this disc is a killer!

20. KORN, *KORN*

Hard, funky and in-your-face, Korn's bold amalgam of metal and funk elements have made them one of the most successful and important bands of the New Metal movement. This quintet from Bakersfield, California was rewarded with platinum sales for their incredible self-titled debut effort, a disc that forever placed Korn in the hard rock pantheon.

19. ALICE IN CHAINS, *DIRT*

Of all the Seattle grunge bands of the early-'90s, Alice In Chains may have been the most dramatic...and talented. This was a band that had it all—the sound, the look, the attitude. Their work on **Dirt** stands as a fitting testament to their incredible musical dexterity and imagination.

18. METALLICA, *MASTER OF PUPPETS*

What does a band need to do to become the Biggest Of The Big? Record an album like **Master Of Puppets**, that's what. For Metallica this was the album that put them on the rock and roll map—the disc that first allowed them to break away from "cult" status and attain an international following.



17. LED ZEPPELIN, *II*

Any disc that contains the immortal *Whole Lotta Love* should rate high on any "all time" album list—and if it wasn't for this band's other incredible work, it may have ranked even higher. **LED Zeppelin II** may very well be the quintessential hard rock album.

16. KISS, *DESTROYER*

Ask any rock musician worth his weight in guitar picks, and odds are that he owns—or at least owned—a well-worn copy of **Destroyer**. This release helped shape the look, sound and style of the rock empire as few other albums have ever done.



15. DEEP PURPLE, *MACHINE HEAD*

Until Deep Purple came along, heavy metal was viewed as the bane of Top 40 radio. But with one stroke of Ritchie Blackmore's magical guitar, out popped *Smoke On The Water*, the tune that introduced hard rock to a generation of radio listeners and made **Machine Head** one of the most successful albums of 1973.

14. SOUNDGARDEN, *SUPERUNKNOWN*

Prior to their untimely demise in 1997, Soundgarden made a career out of pushing the rock form to new creative heights; and on their magnum opus, *Superunknown*, they opened doors to entirely new musical frontiers. Chris Cornell's incredible voice continually cut through the group's intense instrumental barrage like the proverbial hot-knife-through



13. JUDAS PRIEST, *SCREAMING FOR VENGEANCE*

The Priest Beast was at the very peak of their talents when they unleashed *Screaming For Vengeance* on the metal masses. Blending just enough commercial appeal with their unmatched double-guitar aggression, these legendary British bashers produced an album for the ages.

12. LED ZEPPELIN, *LED ZEPPELIN*

Believe it or not, when *Led Zeppelin* was first released in 1968 critics hated it believing it was little more than warmed over, over-amplified blues. What they failed to realize was that Jimmy Page, Robert Plant and the boys had created an entirely new form—a thing called heavy metal.

11. MOTLEY CRUE, *TOO FAST FOR LOVE*

Motley Crue hit the rock world like a breath of fresh air in 1982 with an image and attitude that gave the music world a much-needed kick in the ass. On their major label debut, *Too Fast For Love*, the boys mixed punk aggression with metal licks to emerge with a unique—and very successful—hybrid.



10. VAN HALEN, *VAN HALEN*

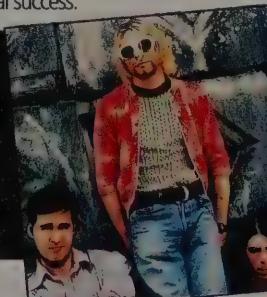
As soon as the world caught wind of Eddie Van Halen's historic guitar work on *Eruption*, they knew rock music would never be the same. This is the album that brought American hard rock into the modern age, and nearly 20 years after its release it still sounds as vibrant as ever.

9. OZZY OSBOURNE, *BLIZZARD OF OZZ*

When Ozzy left Black Sabbath in 1979 most rock pundits figured he was destined for a life of obscurity—if not a stint in some insane asylum. What a surprise then, when he reemerged with a band and an album, *Blizzard Of Ozz* (featuring the stellar guitar work of the late Randy Rhoads), that took him to the very apex of metal mayhem... and metal success.

8. NIRVANA, *NEVERMIND*

Quite simply, *Nevermind* is the sound of America's teen masses in the '90s emitting their battle cry through the tortured soul of Kurt Cobain. Nirvana's late, lamented leader utilized his sardonic wit, insightful lyrics and powerful sound to put a generation's angst to music.



7. AEROSMITH, *ROCKS*

Aerosmith grew up absorbing the classic rock styles of everyone from the Yardbirds to the Stones. They showcased those roots—filtered with their own unique musical twists and turns—on their fourth album, *Rocks*, which still stands as one of the group's ultimate efforts.

6. BLACK SABBATH, *PARANOI*

In spirit, Black Sabbath was, is and will always be the ultimate metal band, and nowhere was that spirit more evident than on *Paranoi*, the near-perfect melding of brain-warping riffs and mind-melting vocals. Put this on loud and watch your pet hamster die.



5. AC/DC, *BACK IN BLACK*

Following the death of vocalist Bon Scott, many wondered if AC/DC would—or could—carry on. That question was loudly answered with *Back In Black*, a disc that both paid homage to Scott and celebrated the power of rock and roll. It still ranks as one of the biggest selling hard rock albums of all time.

4. KISS, *ALIVE*

In the late '70s, "live" albums were all the rage. But nobody utilized the form with more skill than those four Costumed Crusaders better known as Kiss. On *Alive* they gave fans everywhere a taste of the metal musical magic that lay at the heart of their then-still-burgeoning appeal.



3. METALLICA, *METALLICA*

From the moment *Enter Sandman* kicks into high gear, there's little doubt that this is an *incredible* album. And it never stops... *Sad But True*, *Wherever I May Roam*, *Nothing Else Matters*... what more could any true-blue rock and roll fan want? While some long-time Metallifans derided the band for going "too commercial" in many ways, this disc remains the foundation of the Metallica legacy. The simple fact is that if you don't love this album, you don't love heavy metal!

2. GUNS N' ROSES, *APPETITE FOR DESTRUCTION*

Loud, fast and furious, like a rabid pit bull, Guns N' Roses snarled their way onto the rock scene with *Appetite For Destruction*, one of the most engrossing debut albums of all time. From *Welcome To The Jungle* to *Sweet Child O' Mine* this is an essential "must have" for any collection. While the often surly, unpredictable personality of vocalist Axl Rose occasionally cast a distasteful pallor on some of G 'N R's rock and roll legacy, with the passing of more than a decade since this disc first appeared, its lasting brilliance can now be fully appreciated.



1. LED ZEPPELIN, *IV*

Few bands in rock history have been able to mix a touch of mysticism within the realm of their heavy attack. Led Zeppelin did it with ease. On their legendary fourth disc (the one with the Celtic runes on the cover), they created a dizzying array of great moments, including that song for the ages, *Stairway To Heaven*. The magical blend of acoustic tenderness and metallic fury that characterized Zep at their best has withstood the test of time cementing this band—and this album—as the best of all-time.

NEW METAL'S TOP 10 BANDS

here's been a revolution in heavy metal circles in recent years. From across the nation they've come, from Texas to Iowa, from Boston to Los Angeles—New Metal bands that have drawn upon the form's hallowed roots and added their own creative twists and turns to the proceedings. As we stand in the midst of this New Metal Revolution, we figured this would be the perfect time to single out the form's Top 10 bands—the groups have provided style, sound and substance to this still-developing metal hybrid.

10. MUDVAYNE

They're wild, they're weird, they're crazy. They're Mudvayne, and on the strength of their two studio albums, this face-painted

steps. Wrong! From the moment their first single, *Control*, hit the airwaves, it was apparent that Puddle of Mudd were a different breed o' hard rock fish. With a strong emphasis

on religious beliefs and positive lyrical messages seemed to run counter the prevailing metal sentiments of the early 21st Century. But thanks to the sales strength of their major label debut, *The Fundamental Elements of Southtown*, and the multi-platinum status of their latest disc, *Satellite*, it seems as if this fearsome foursome have proved the viability of their approach to one-and-all.

said Williams shortly before his death. "But we know it's only the beginning. Now we've got to pick up the ball and really run hard with it."



Midwestern foursome have proven themselves to be one of the most cerebral members of New Metal society. Yes, indeed. Lurking beneath their outrageous makeup and often hideous stage outfits are some of the most thought-provoking and stimulating sci-fi lyrics ever heard within a hard rock context. Though some feel the latest "shock rock" invasion has already run its course, our bet is that Mudvayne will soon rule the metal roost.

"We've never tried to fit into any trend or fashion," said vocalist Kud. "We are our own band, and we always will be."

9. PUDDLE OF MUDD

When word first started filtering through the rock world in late '92 that Greg Sestis' mom and dad had "discovered" a new band, most assumed that this unknown group would follow in Skid Row's rap-rock foot-

steps. Wrong! From the moment their first single, *Control*, hit the airwaves, it was apparent that Puddle of Mudd were a different breed o' hard rock fish. With a strong emphasis

on great songs and stellar musicianship, vocalist/guitarist Wes Scantlin and his boys have shown that New Metal is much more than a crash course in anger management.

"The most rewarding thing that anyone can say to me is that they like our songs," Scantlin said. "When I see someone singing along at one of our shows, I knew we've reached them at a very strong level."

7. DROWNING POOL

Straight-outta-Texas, Drowning Pool made an immediate impact on the metal scene with their self-titled debut disc. Featuring such songs as *Bodies* and *Tearing Away*, the album showed this power-packed quartet to be a band capable of writing memorable tunes and delivering them

notoriety generated by this Bakersfield quintet's debut album began to grow, their familial ties became a secondary issue. Indeed, by the end of 2002, Adema had established themselves as one of the most exciting and talented young metal bands around, and millions of fans around the world were waiting to devour not only their recently-released EP, but the band's next disc, which should arrive by the summer of '03.

"We want the fans to anticipate what we're going to do," Chavez said. "To us the greatest thrill is having them come up to us and keep asking when the next album is coming out."

5. GODSMACK

Godsmack's Sully Erna seems to breath fire and ice as he storms across the concert stage. He rushes and

8. P.O.D.

When P.O.D. first blasted into the New Metal world from the mean streets of Southtown,



this is where the band's future looked up to with a wonder-

with maximum sonic impact. But with the tragic passing of vocalist Dave Williams in August, the future of Drowning Pool is now, unfortunately, up in the air.

"We made a lot of headway with our first album,"



PHOTO: ANNAMARIE DISANTO



rages, extolling the throngs who come to see this Boston-based band to get out of their seats and let their emotions run wild. That philosophy—along with Godsmack's ability to write MTV-ready hard rock hits—has quickly made them one of the most respected and successful New Metal bands in the world. And as now prepares to unleash their third album upon their anxiously-awaiting public, it seems as if Erna's vitriolic personality is in prime-time form.

"We've been able to maintain a direct link with our roots," Erna said. "That's very important to us. We don't want to spend too much time in fancy hotels or fancy recording studios. We'll lose our edge."

4. STAIND

To the eyes and ears of many, Staind stand as the evolutionary descendants of such seminal early-'90s bands

recent disc, *Break The Cycle*, these Massachusetts-based rockers are already at the very peak of their creative powers. "We challenge ourselves," said vocalist Aaron Lewis. "That's probably at the core of what we do. We open up and try to do something meaningful every time we play. It's not always an easy thing to do."

3. SLIPKNOT

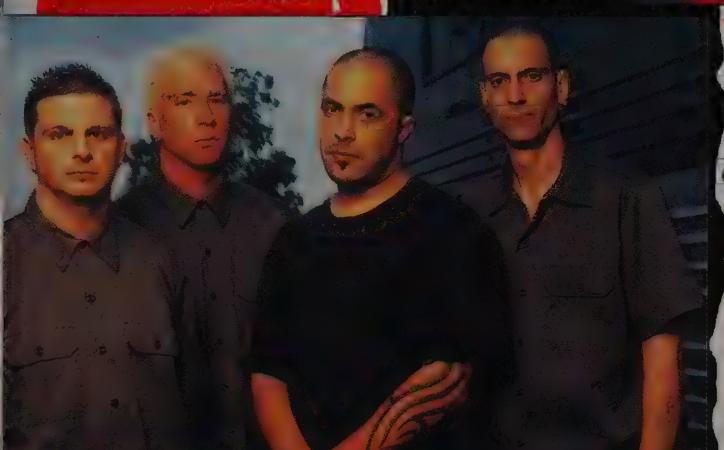
It seems like only yesterday when Slipknot were the unquestioned kings of the New Metal frontier. Their self-titled debut album sold millions of copies, and this Nine Man Mutant Metal Army seemed on the brink of making their *Clockwork Orange*-styled approach a foun-

stratosphere.

"We've already begun planning the next album," said drummer Joey Jordison. "I figure we'll have it done by next spring."

2. DISTURBED

Prior to the appearance of their sophomore disc, *Believe*, many wondered where Disturbed would go from "up." After all, their debut disc, *The Sickness*, had sold over three million copies, and their outrageous stage shows became some of the most controversial of recent vintage. But as soon as their second album hit the



as Nirvana and Alice In Chains. While their sound is strikingly different from those other units, Staind's ability to both blend metallic excess with plaintive acoustic moments and to pour their hearts into every note they play has added fuel to this comparative debate. With the amazing, chart-topping acclaim afforded their most

eloquent rock and roll element. But when their sophomore effort, *Iowa*, failed to light the same commercial fires as their debut, many began to turn their back on these heartland rockers. But we believe that after taking a break to explore other projects, these guys will reunite to launch an even more lethal attack on the metal

dark, and very disturbing," said vocalist David Draiman. "But with all that has happened in the world over the last few years, we thought there needed to be a subtle change in direction—we wanted everyone to believe."

1. LINKIN PARK

Through the rich melding of metal and hip-hop ingredients, Linkin Park have quickly proven themselves to be the unquestioned leaders of the New Metal revolution. With their debut disc, *Hybrid Theory*, selling nearly 10 million copies, and their recent re-mix collection, *Reanimation*, proving to be a critical and commercial smash, this six-man So Cal music machine seems primed and ready to soon establish their pre-eminent position in the rock world. While some cynics question the viability of such divergent sounds as metal and rap, Linkin Park have made such naysayers eat their words.

"This is the music we grew up with," said vocalist Mike Shinoda. "We listened to hip-hop, rock and metal. They all had a major impact on us, and that's reflected in the music we make."



HEAVY METAL'S ALL-TIME TOP 100 BANDS

Who are the top groups in heavy metal history? It is certainly a difficult question to answer considering that more than three decades have now passed since the hard rock form first reared its ugly head on the contemporary music landscape. During the intervening years, literally thousands of talented metal units have come and gone, with only a scant few leaving behind a lasting impression of their passage through the rock world. Some of the bands featured on our list reached the peak of their powers back in hard rock's formative years... while others are still making their mark today. So without further delay, here is the Hit Parader list of the All-Time Top 100 Heavy Metal Bands.

100 MONSTER MAGNET: Spacey, crazy and heavy. These New Jersey rockers mix attitude and aggression into a heady mix.

99 ACCEPT: These Teutonic Titans roared to the top of the rock pile in the mid '80s behind their "tank" of a vocalist, Udo Dirkschneider, and hits like *Balls To The Wall*.

98 CREEED: Love 'em or hate 'em, nobody can dispute the impact that these Florida-based rockers have had on the contemporary music world.



97 SLIPKNOT: The Nine Man Mutant Metal Army helped pioneer the Shock Rock wing of the New Metal movement. Their tribal masks and matching coveralls made them metal fashion "icons."

made them cross-over sensations.

91 MESHUGGAH: Thanks to the support of Ozzy Osbourne's son Jack, Meshuggah was finally able to break out of their Swedish stronghold and bring their ultra-heavy metal sound to the world.

90 RAMMSTEIN: One of the most quixotic members of the metal community, this German band chose to sing in their native tongue while augmenting their songs with whistles, beeps and blurps. They also had a penchant for setting themselves on fire with on stage.



96 DISTURBED: From the moment they hit the hard rock scene in the late '90s, it was clear that this Illinois-based quartet was something special. Their diversity and intelligence are the keys to their success.

95 POISON: The quintessential '80s party-hearty Hair Metal band, Poison balanced their wild image with rock-solid songwriting and well-balanced stage craftsmanship.



94 CORROSION OF CONFORMITY: An "underground" favorite that has battled for commercial success, their heavy sound still enjoys a large cult following. Guitarist/vocalist Pepper Keenan also stars in Down.

89 SEVENDUST: While they may yet to have attained the stellar recognition that many members of the metal community have predicted for them, Sevendust's robust sound and clever lyrics have made them heavyweight contenders.

88 BLUE OYSTER CULT: One of the seminal American hard rock units, BOC was at their prime in the early '70s when their highly accessible metal style stood in stark contrast to Euro-metal bombast.

87 COAL CHAMBER: Dark and disturbing, Coal Chamber has built a dedicated following that seems committed to turning this Los Angeles-based unit into one of the biggest bands in hard rock.

93 PUDDLE OF MUDD: With only one album to their credit, you may wonder why Puddle of Mudd makes our Top 100. But when that album sells over four million copies, and produces a string of hit singles, that answer is easy.



92 STAIND: Their down-at-the-mouth image and woe-is-me lyrical imagery came to represent the quintessence of the early 21st Century metal ideal. Staind's ability to mix acoustic melodies with strident rock

86 BUDGIE: Among the truly overlooked pioneers of late '70s Brit-metal, Budgie featured Rush-like vocals and Sabbath-inspired guitars, with the resulting mix often yielding listenable results.

85 SAXON: When the New Wave of British Heavy Metal hit high gear in the early '80s, Saxon were supposed to join the likes of Def Leppard and Iron Maiden as international metal champions. It never happened, but these guys remain the masters of the killer riff.

84 GODSMACK: Straight outta Boston, Godsmack hit the rock world like a sucker punch to the chin when they arrived on the scene in the late '90s. With Sully Erna's snarling vocals leading the way, these guys proved they could hold their own with anyone.

83 TYPE O NEGATIVE: One of the most distinctive bands in the metal empire, Type O's goth-inspired shtick draws equally upon the Beatles and Sabbath for inspiration. In the hands of metal "monster" Peter Steele, this stuff works!



82 SEPULTURA: From the moment they arrived from the heart of the Brazilian rain forest, Sepultura had a different twist on the metal world. Blending tribal rhythms with power-metal riffs, this is one unit that has always stood apart from the pack.

81 RAINBOW: When guitar

god Ritchie Blackmore parted ways with Deep Purple in the late '70s, many rockers wondered what he would do. The answer was Rainbow, a watered-down, yet still entertaining, Purple off-shoot.

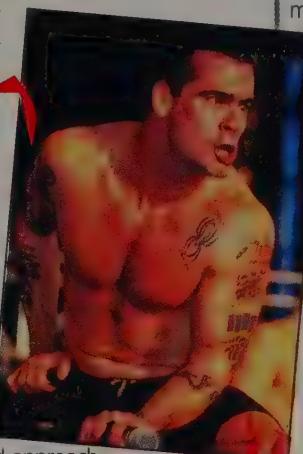
80 MC 5: Kick out the jams! While their seminal '60s work has been long-since forgotten by today's generation of headbangers, there's no denying the impact that the MC5 had upon the then-budding hard rock scene. They were wild, loud and political—a tough combo to beat.

79 GRAND FUNK RAILROAD: Yes, they were an American band, but in many ways GFR was much more than that. Perhaps the most successful of the "first generation" State-side hard rock attractions, this Michigan-based power-trio proved the viability of American metal.

78 BUSH: In some ways the lineal link between the gruff sounds of Grunge and the more moderate hard rock style of the mid-'90s, Bush stands as a rough-on-the-outside, tender-on-the-inside rock hybrid.

77 ROLLINS BAND:

Anger has long been Henry Rollins' calling card, and while he's occasionally followed a hit-or-miss pattern with the band that bears his last name, the group's acid-laced approach still stands tall.



76 MONTROSE: Perhaps the first true American heavy metal band, this group's first two albums (which feature future Van Halen star Sammy Hagar) are "must haves" for any true-blue metal-head.

75 LINKIN PARK: On the strength of one superlative album, **Hybrid Theory**, this So Cal-based unit proved the viability of the entire rap-metal form.



74 MERCYFUL FATE: Featuring the crazed antics of vocalist King Diamond, Mercyful Fate is certainly an acquired taste. But there's no denying that they do the voo-doo that they do so well.

73 FOGHAT: The kings of the "boogie" beat, Foghat's heavy, pulsating, highly entertaining sound was one of the most popular hard rock styles of the late '70s.

72 DOKKEN: Vocalist Don Dokken may have always believed that he was more talented than he actually is, but there's no way of avoiding the power and beauty of the music his band has created.

71 ANGEL: Sure they were viewed as a "joke" by even those who loved the mid-'70s hard rock scene—the antithesis of Kiss' "black" image—but the white-satin-shirted men of Angel managed to produce some very interesting music during their brief time in the spotlight.

70 TWISTED SISTER: After a decade of struggle, Twisted Sister finally broke through in the mid-'80s with a string of eye-popping, MTV-friendly videos. Unfortunately, their image quickly engulfed their talent.

69 BLUE CHEER: If you were alive during the late '60s, that loud rumble you heard coming from the West Coast wasn't an earthquake—it was the seismic sounding of Blue Cheer.

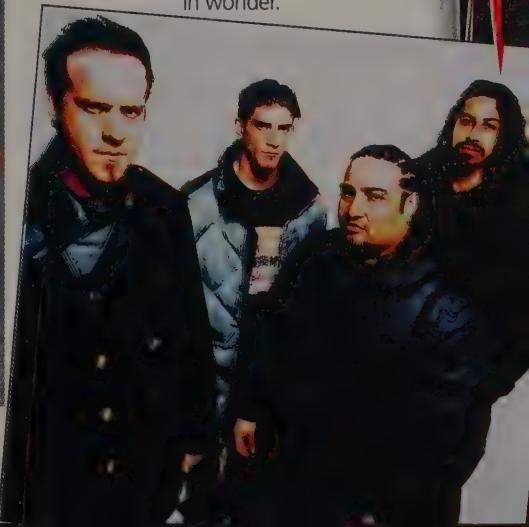
68 QUIET RIOT: They produced Randy Rhoads and rode a series of Slade songs to the top. Other than that, Quiet Riot remains little more than a blip on the heavy metal radar screen.

67 MICHAEL SCHENKER GROUP: Schenker could always play a great guitar and never write a good song. 'Nuff said.

66 SYSTEM OF A DOWN: Acerbic, savvy and politically correct, System stands as one of the true metal forces of the New Millennium.



65 FEAR FACTORY: A quintessential "cult" band, Fear Factory's power-packed sound has attracted a legion of followers, while leaving many other metal lovers scratching their heads in wonder.



HEAVY METAL'S ALL-TIME TOP 100 BANDS



64 SKID ROW: they were the Youth Gone Wild—the perfect band to sum up the wild and crazy metal happenings of the late '80s. In Sebastian Bach they had one of the ultimate hard rock frontmen.

63 JANE'S ADDICTION: Always a major step ahead (or behind) the rest of the rock world, Jane's Addiction overcame countless obstacles to make their mark on the hard rock scene.

62 RED HOT CHILI PEPPERS: Few bands in rock manage to stand alone—apart from the riff-raff and the rabble. The Chili peppers always have... and they always will.

61 MOUNTAIN: England had Cream and Eric Clapton. America had Mountain and 350 pound Leslie West. In the years since their demise, their legacy hasn't matched the initial impact of their music.

60 ZZ TOP: These "sharp dressed men" evolved from a Texas-based boogie band into a true international phenomenon. Don't let their slick MTV videos take away from their base hard rock appeal.

59 KYUSS: the original Stoner Rock masters, Kyuss were one of those metal bands that

seemingly emerged from nowhere and then dissipated into the vapors before they reached the pinnacle of fame.

58 DOWN: Inspired by a legion of Sabbath-loving bands, Down's "supergroup" status has allowed them to explore metal vistas from which most other acts would shy away.

57 LITA FORD: The original Queen of Noise, Ford's sexy looks and hot-fingered guitar leads made her an '80s metal staple.

56 W.A.S.P.: W.A.S.P.'s Blackie Lawless is a unique rock character: a guy who's managed to survive and prosper despite incredible industry disdain.



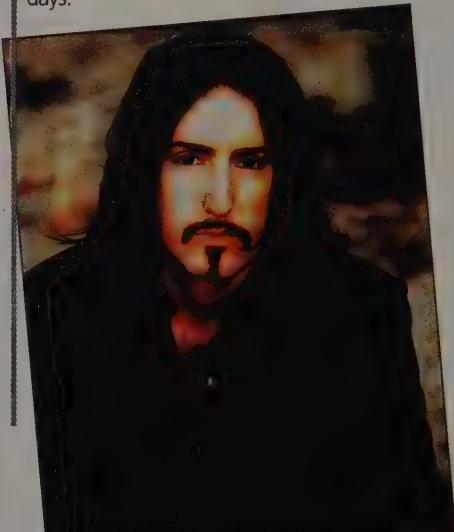
55 LIMP BIZKIT: They've sold millions of albums, yet for the most part they enjoy about as much hard rock credibility as Liza Minelli.

54 HEART: Who says chicks can't rock? Back in the late '70s, Heart's Ann and Nancy Wilson proved that not only could they rock—they could do it with style and sass.

53 DIO: Between his stints with Rainbow and Black Sabbath, vocalist Ronnie James Dio created a band of his own—one that has endured the test of time to survive as a metal icon.

52 URIAH HEEP: Uriah Heep were the "other" band playing along-side the like of Sabbath, Zeppelin and Purple in the early days of Euro-metal.

51 NINE INCH NAILS: Is Trent Reznor too smart for his own good? That seems to be a growing consensus within the rock world these days.



50 BAD COMPANY: Their stuff sound just as good today as it did when this band first recorded it some 25 years ago.

49 QUEENSRYCHE: The kings of American "cerebral" metal, Queensryche carved out a unique niche for themselves in the metal market.

48 DEFTONES: Heavy and erratic, some predict this unit will emerge a metal's next superstar attraction. Other believe their peak has already come and gone.



47 WHITESNAKE: They took the heavy metal ball and ran with it in the late '80s. Unfortunately, they fumbled it up only a few years later.



46 HUMBLE PIE: Nobody else ever had a voice like Steve Marriott.

45 TOOL: One of the most intriguing, complex and sophisticated units ever to grace the metal fold. They hit you on more levels than

a run-away elevator.

44 UFO: Great songs, great playing, incompatible personalities.

43 RATT: One of the precursors of the West Coast Metal Movement of the early '80s, Ratt never received the respect they deserved for their string of infectious, guitar-driven hits.

42 ALICE COOPER: Would there have been a Kiss... a Twisted Sister... a Marilyn Manson... a Murderdolls if it wasn't for Alice Cooper. We won't hold that against him.



41 JEFF BECK GROUP: Before there was Led Zeppelin, the Jeff Beck Group were Led Zeppelin. Ahh... the fickle finger of rock and roll fate.

40 FREE: You think Cobain was pained? Listen to Paul Rodgers wail on any of this group's heart-wrenching hits!

39 MEGADETH:

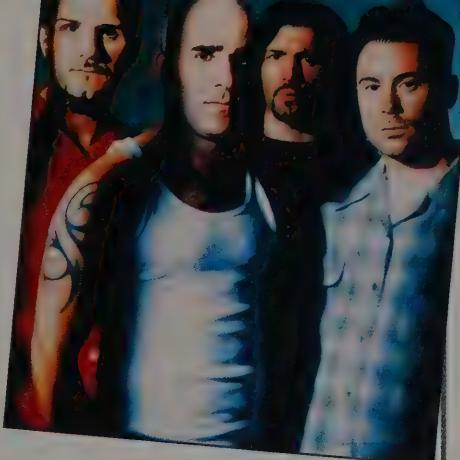
Always cloaked in the shadow of Metallica, Megadeth n one-the-less managed to leave their mark on the metal world.



38 THIN LIZZY: Everyone knows *The Boys Are Back In Town*, but there was much more to these guys than that.

37 RAGE AGAINST THE MACHINE: Too heady, heavy and insightful to avoid implosion, they're cutting-edge style will be sorely missed.

36 ROLLING STONES: the Gramps with Amps are still at it. God bless 'em.



35. ANTHRAX: Never the best, never the worst, Anthrax were always a solid, dependable metal band that gave their all.

34 KORN: The Kings of the New Metal movement, Korn sometimes seem to wallow in self-absorption, but they manage to make it work for them.



33 THE CULT: Borrowed for AC/DC, Zeppelin and Sabbath, but did it so well that nobody seemed to care.

32 WHITE ZOMBIE: Rob Zombie is a guy who wants to be a writer, director, producer and inventor. Somehow he pulls most of it off without a hitch.

31 SLAYER: If their music doesn't give you nightmares, then you have severe psychological problems.

30 SCORPIONS: The most successful Continental metal band of all-time, the

Scorpions will always be known for their strange pants and their bad haircuts.

29 MARILYN MANSON: Equal parts fact and fantasy, Manson has played us all like a well-tuned guitar... and we're ready to go back for more.

28 YARDBIRDS: Produced Jeff Beck, Eric Clapton and Jimmy Page. This band is at the root of it all.

27 QUEEN: Definitely had their moment, but sometimes it seems that the premature death of singer Freddie Mercury has risen them to epic proportions.

26 MOTORHEAD: Their music is as obvious and as direct as the mole on Lemmy's face.



25 STONE TEMPLE PILOTS: Part grunge gods, part pop priests, part metal monsters, when they've managed to keep their off-stage predilections in-line, STP have ruled.

24 PANTERA: They roar like their namesake panther, and pack the wallop of a



HEAVY METAL'S ALL-TIME TOP 100 BANDS

loaded .45— one of the most dynamic American metal bands of all-time.

23 TED NUGENT: In his day he was the Motor City Madman. Today Ted seems more interested in drillin' 'em and grillin' 'em than in crankin' 'em.



22 PEARL JAM: They came, they saw, they conquered. With the release of their debut album, *Ten*, these Seattle grunge merchants helped bury the '80s Hair Metal movement.

21 BON JOVI: They looked great... and they played well enough. Bon Jovi was the defining band of the '80s where their handsome faces and heavy riffs made them commercial mega-stars.



20 IRON MAIDEN: The best metal band produced by the early '80s Euro-rock boom. Their riffs can loosen your fillings.

18 SOUNDGARDEN: Only fully appreciated when they were on the verge of breaking up, Soundgarden was equal parts Sabbath rage and Nirvana rant.

17 ALICE IN CHAINS: In the wake of Layne Staley's death, this unit's doom-laden tomes take on an even more dire ambience.

16 DEF LEPPARD: You can't be bigger than the Leps were in their late '80s prime.



15 MOTLEY CRUE: There was a moment that they ruled the metal world. Now they're better known for who they've dated and who they've... oh, never mind.

14 OZZY OSBOURNE: The Metal Godfather. Need to know anything else?

13 CREAM: The original Power Trio. Their music holds up surprisingly well after more than 30 years.



11 NIRVANA: We'll never know how great they could have become, but like a shooting star they burned bright and burned fast.



10 DEEP PURPLE: Their music hasn't aged as well as that of compatriots like Zeppelin and Sabbath, but *Smoke On The Water* still gets you blood boiling.

19 RUSH: Geddy Lee's voice can still scare dogs in neighboring counties.

12 AEROSMITH: They've survived trends, fads and their own dangerous habits to become a rock and roll institution.

9 JUDAS PRIEST: As the years pass, so does their legacy. At first considered second-generation metal rip-off, now they're recognized a denim and leather pioneers.



6 JIMI HENDRIX:

It's amazing how a guy who's been dead for more than three decades keeps putting out new albums.

5 KISS: Gene Simmons swears that their Farewell Tour will end before Kiss' members start collecting Social Security.

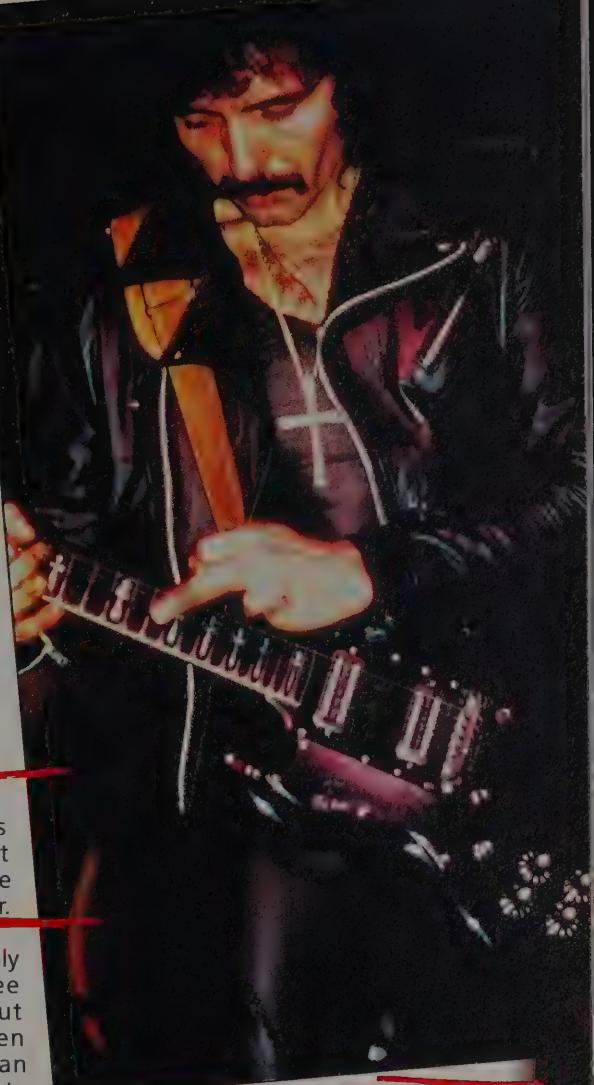
4 GUNS 'N ROSES: Where, oh where, is Axl Rose?

8 METALLICA: The best Metalli-band in the Metalli-land.

7 VAN HALEN: We really miss these guys. When they were in their early-'80s prime, there was no one better, brasher or more entertaining.

3 BLACK SABBATH: Ozzy swears there'll never record again. But then, a few years ago he swore that they'd never tour again, either.

2 AC/DC: Angus Young may only know three chords, but they've been more than enough to ensure this band's legendary status.

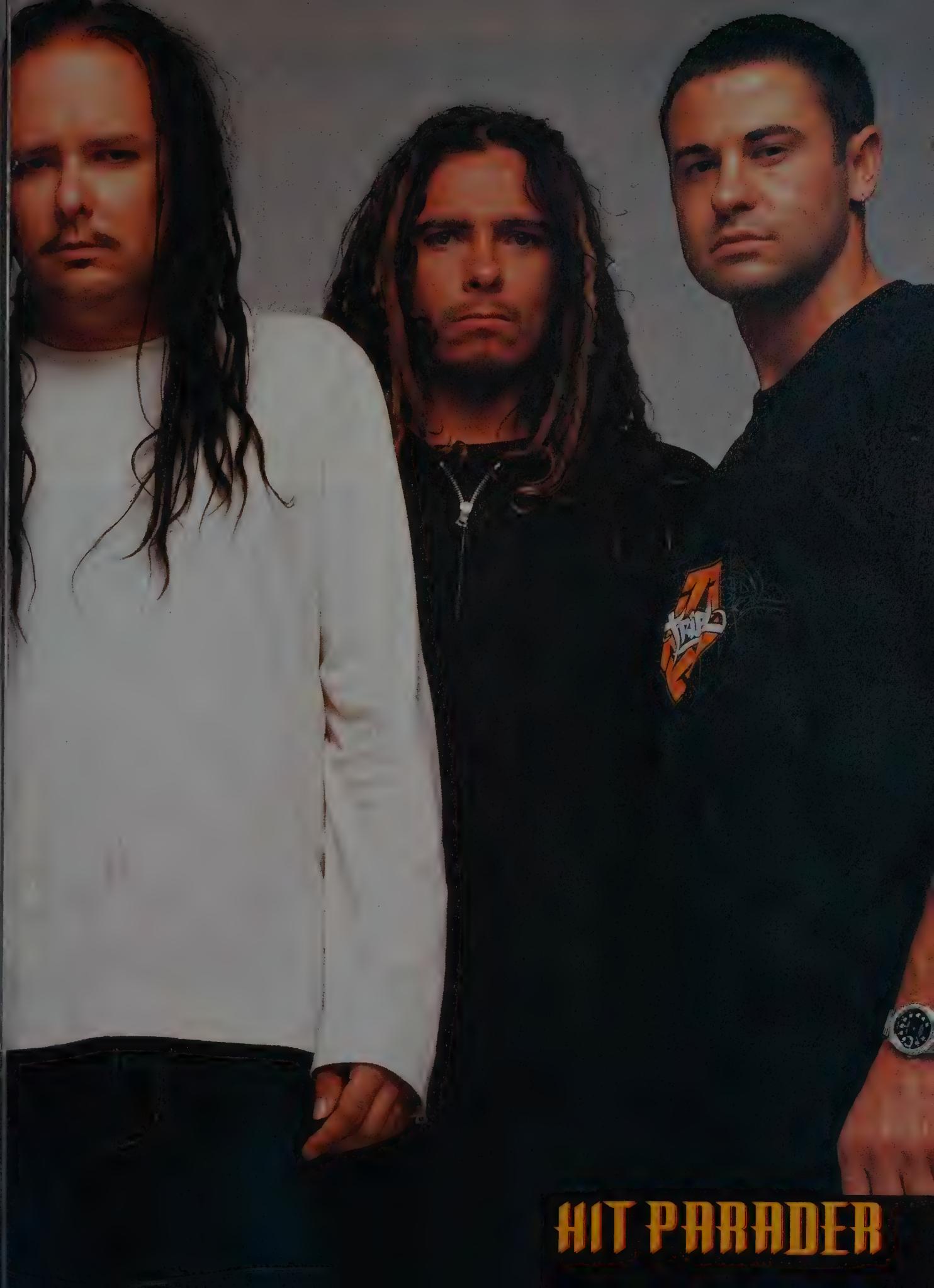


1 LED ZEPPELIN: We're still not comfortable with hearing Rock & Roll used in that car commercial.



KORN

PHOTO: NEIL ZLOZOWER

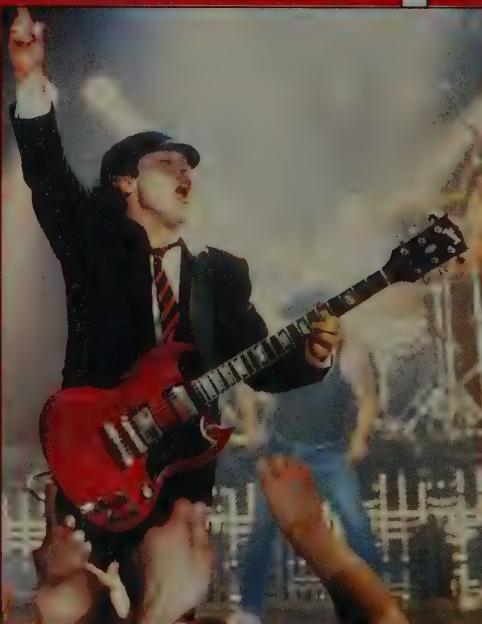


HIT PARADER

Baseball has a Hall Of Fame. Football has one and, come to think of it, so does basketball. Even rock and roll has a hallowed Hall out in Cleveland, Ohio. But while that institution has gone out of its way to do the "politically correct" thing by awarding HOF status to such questionable "rock" performers as Gladys Knight and the Pips, it has effectively turned its back on a myriad of hard rock/heavy metal performers. Well, we here at **HIT PARADER** have grown sick and tired of our favorite musical style being given the back-of-the-hand treatment by more mainstream rock and roll outlets, so in response we decided to do something about it. We've decided to start our own Heavy Metal Hall Of Fame, and while we won't be building some giant multi-million-dollar edifice somewhere in the heartland to honor our inductees, we know that each and every one of our honored artists will forever stand on the rock and roll Mount Olympus of our hearts. This year we will induct our Hall Of Fame "founding fathers"—the most important bands and artists in the history of hard rock/heavy metal. So that we can avoid undue controversy, each band is being presented in alphabetical order rather than by relative importance.

AC/DC

From the moment they first burst on the scene in the late '70s, AC/DC stood markedly apart from virtually every other band that ever emerged in the rock and roll world. In sound and spirit they were as far removed from the British blues wailers and the American riff merchants of the era as a hard rock band could get. In pint-sized guitar hero Angus Young, AC/DC had a truly revolutionary performer—a virtuosic talent who happened to dress in shorts and a school boy's cap. In original vocalist Bon Scott, they had the quintessential rock and roll bad boy, a bare-chested, tattooed beat messiah who truly had been "around the world, and knew a million girls." Despite the tragic death of Scott (perhaps fittingly from overexposure after a night of heavy drinking) in the early '80s, the AC/DC rock machine never lost a step, churning out such classic albums as *Back In Black* and *For Those About To Rock* which in power and focus proved even more volatile (and successful) than early classics like *High Voltage*. Today, AC/DC continue to rock on. While their more recent efforts have done little to add to the band's stellar legacy, each does manage to continue in the band's "high voltage" tradition, proving that this legendary Thunder From Down Under clearly remains one of the greatest hard rock groups of all time.



AEROSMITH

Steven Tyler still smiles when he recalls Aerosmith's earliest days when this Boston-based unit was continually compared to such legendary British units as the Yardbirds and the Rolling Stones. Tyler always knew that Aerosmith would one day manage to usurp their influences and emerge as an influence all-their-own on no less than three subsequent generations of hard rock acts. For the last 30 years Tyler, Joe Perry, Tom Hamilton, Joey Kramer and Brad Whitford have been turning on millions around the world with their bluesy, ballsy sound and their incredible stage dynamics. And judging by the success of the group's recent two-disc "greatest hits" compilation, they're not about to stop rockin'-all-over-the-world any time soon.

Like any band that's put in two-and-a-half decades atop the rock mountain, the Aero force have certainly suffered through their fair share of career highs and lows. Their late '70s battles with drugs and booze almost cost them both their careers and their lives, but once Tyler & Perry (the beloved "Toxic Twins") got their acts together, Aerosmith managed to take the initial success provided by such discs as *Rocks* and *Get You Wings* to new heights, thanks to such albums as *Done With Mirrors* and *Pump*. Today they rank as the quintessential American hard rock band.



BLACK SABBATH

The impact that Black Sabbath has had on the heavy metal world has perhaps never been fully appreciated. Often overshadowed by more high-profile bands like Led Zeppelin or more commercial units like Deep Purple, Sabbath's bone-crunchingly heavy sound and horror-flick lyrics have arguably served to influence more garage bands around the globe than the efforts of any other group in rock and roll history. While they have never received the critical kudos or the sales acclaim they richly deserve, the music created by Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward helped provide the structural foundation upon which the entire heavy metal empire has been constructed. And though some high-browed music types would rather condemn than commend Sabbath for such an achievement, their work has now withstood the test of time to rate its place in the metal pantheon.

It's impossible to listen to such classic Sab tracks as *Iron Man*, *War Pigs* or *Paranoid* and not feel the incredible power and energy that helped propel this blue-collar unit from Birmingham, England, to the pinnacle of the rock world. Despite their relatively brief time together as the "original" unit (Ozzy was to leave the band in 1980 before returning for their now-legally "reunion" tour in 1998), no one can ever seriously question the vital role that Black Sabbath has played in establishing the very essence of the metal ethos.



JIMI HENDRIX

Jimi Hendrix was the Electric God—a black man with a white guitar who emitted a clarion call to an entire generation extolling them to arise and be heard. During his amazingly brief moment in the sun (from the release of the classic *Are You Experienced* in 1967, until his death in 1970) Hendrix was the most important, outrageous and influential instrumentalist ever to appear on the rock and roll scene. Not only was he an awe-inspiring six-string master, able to draw a wide spectrum of sounds from his frequently tortured guitar, but he was also the form's ultimate showman, a high-steppin', jive-talkin' dandy who frequently played his trademark Stratocaster with his teeth and behind his back.

For some, all of Hendrix' blatant showmanship served to detract from his unquestioned musical skills—at least until his memorable performance at the 1969 Woodstock Festival blended those two elements into a truly unforgettable sight and sound experience. In the 32 years that have now passed since his death (from a drug overdose) Hendrix' persona has remained strong as a seemingly never ending series of "new" albums and "greatest hits" reissues have emerged to enlighten and delight new generations of rock and roll fans.



IRON MAIDEN

When the now-legendary New Wave of British Heavy Metal hit big-time back in the early '80s, there were a few clear-cut, can't-miss "winners" in the bunch. Leading the pack was Iron Maiden, a rough-and-ready band from the outskirts of London that pulled no punches when it came time to deliver their potent metallic message. Drawing upon the noble traditions of earlier Brit-metal acts, and adding their own highly literary, overtly cerebral flair to the mix (most created by the lyrical wizardry of the band's founder/bassist, Steve Harris), the Maiden Metal Machine quickly established themselves as one of the most potent forces ever to emerge on the rock and roll scene. Such efforts as *The Number of the Beast*, *Powerslave* and *Piece of Mind* perfectly mixed the band's metallic sensibilities with their quimystical bent to create some of the hard-rock form's most compelling album presentations.

While throughout the years the band suffered through innumerable personnel shifts, the core of their "legendary" lineup—Harris, vocalist Bruce Dickinson, drummer Nicko McBrain, guitarist Dave Murray and guitarist Adrian Smith—remains intact. Indeed the band's recent flurry of releases, including the studio set *Brave New World* and the live discs *Rock In Rio* and *Maiden England*, have served to introduce this unique metal unit to a new generation of headbangers.



JUDAS PRIEST

In the years following the initial success of English metal attractions like Black Sabbath, Led Zeppelin and Deep Purple, many thought that the hard rock world had nowhere to go but down. Then in 1976, from the same blue-collar Birmingham steel society that had first introduced Sabbath to the rock world some seven years earlier, came the raucous, raw and totally overpowering sound of Judas Priest. In look, style and attitude Priest were clearly a Next Generation metal band, drawing their primary inspiration not from old American blues men, but from their metallic forefathers. Featuring the double-lead guitar attack of K.K. Downing and Glenn Tipton and the four-octave vocal forays of frontman Rob Halford, Priest took metal to its next evolutionary plateau.

With their fondness for wearing black leather, and riding giant-sized Harley-Davidson motorcycles (even onto the concert stage), the Priest beast carried metal imagery and ideals to almost comic-book proportions. But while their appearance could occasionally be outrageous, their sound was always overpowering. On such albums as *Hell Bent For Leather*, *British Steel* and *Screaming For Vengeance*, Priest created a style that served as a blueprint for dozens of metal hopefuls that would soon follow in their wake.



KISS

You Wanted The Best...You Got The Best. Those words have been repeated at concert halls around the world for the better part of the last three decades, and in all honesty few bands can ever hope to live up to such blatant hyperbole—Kiss certainly can. No, Kiss has never suffered from an inferiority complex or a lack of self-confidence. From the second they blasted onto the rock world in all of their costumed, face-painted glory, they were comic book heroes come-to-life, the most outrageous, over-the-top band ever created. Everything about Kiss from their look, to their songs to the way they signed their autographs was carefully planned and laboriously practiced by Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss. Quite simply, when your aim was to be The Best, nothing could be left to chance.

Throughout the years they were often incorrectly dismissed as "inconsequential" or as a "gimmick" by more cerebral members of the rock and roll fraternity. Yet despite it all, Kiss has managed to prove their continued viability not only through the on-going power of their world-wide Kiss Army of supporters, but by the incredible success of their seemingly never-ending "reunion" tours.

In 1997, after nearly 17 years apart, the band's original four members once again donned their trademark costumes and hit the road—to the tune of over \$40 million in concert revenues alone. Even today, with Criss and Frehley once again out of the band, the incredible appeal of Kiss remains as strong as ever.



KORN

It is arguable that without the guiding influence of Korn, the entire New Metal movement may never have come to light. Back in the early '90s, when Grunge was all-the-rage, and the lingering effects of the '80s Hair Metal movement were still impacting public perspectives, there was no question that the hard rock form was at a life-threatening lowebb. Record labels, radio stations and MTV had begun to turn their backs on seemingly every band that wanted to turn their amps to "10", making that era one of the darkest times in heavy metal history. In such a hostile environment Korn came alive, releasing their self-titled debut disc and proving to fans around the world that metal could indeed survive and prosper... even if it required a somewhat new and twisted cultural perspective to do so.

Since those early days, Korn has established themselves as the single most important hard rock act of their time. Such discs as *Life Is Peachy*, *Issues* and their recent *Untouchables* have helped catapult vocalist Jonathan Davis, guitarists Head and Munky, drummer David Silveria and bassist Fieldy to a permanent position of prominence in the rock and roll stratosphere. In sound and attitude this Bakersfield, CA-based unit has established the precedents against which an entire generation of aspiring hard rock bands must be measured. But as hard as some of those bands may try, they're gonna have to go a heck of a long way before they come close to touching the amazing accomplishments of Korn.



METALLICA

In the early '80s it was assumed that heavy metal was dead. Zeppelin had broken up. Sabbath had lost Ozzy. Wimpy singer-songwriters seemed to be all-the-rage. Hard rock needed some new heroes, some fresh blood to capture the minds and imaginations of a budding generation of headbangers. Just when things seemed the most desperate, out of the West (San Francisco to be exact) rumbled metal's saviors—a high-energy mayhem machine that called itself Metallica. They didn't dress in spiffy clothes or put on a high-priced stage show. Rather their focus was squarely on their music, and what music it was—raw, edgy, dripping with power... the kind of stuff that made you want to pump your fist in the air and bang your head against the wall.

This was "guy's music", an unforgiving, surprisingly dark sound that made male hormones race faster than a trip through the pages of *Playboy* magazine. It was once joked that a Metallica crowd was comprised of "5,000 horny guys, and 5 girls who'd take 'em all on." Perhaps that was Metallica's appeal in a nut-shell.



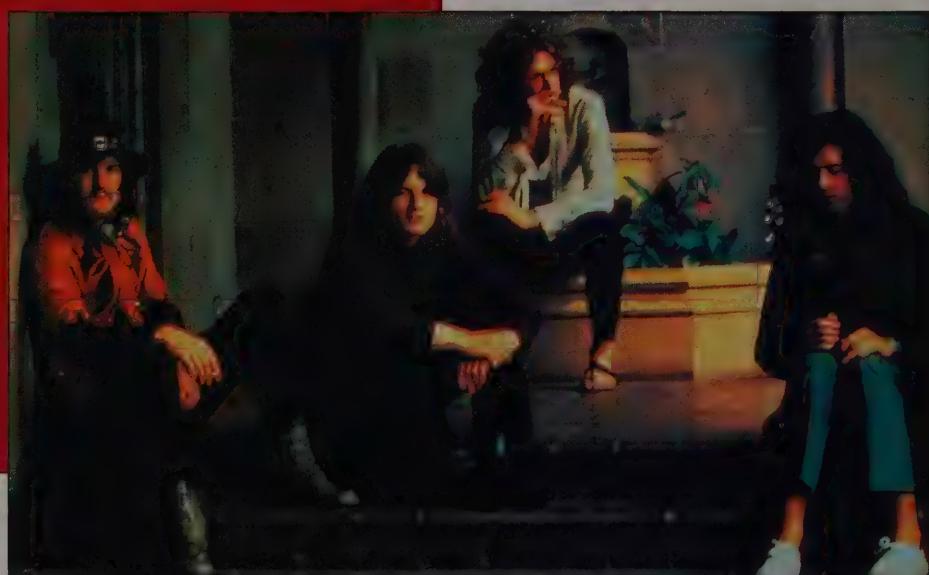
There was never anything fancy about Metallica. Their albums, like *Kill 'Em All*, ...And *Justice For All* and their dual chart-toppers *Load* and *Reload*, were like cosmic bolts of lightning, discs that struck the human eardrum as if Thor's hammer itself had delivered the blow. Their stage

attire has always remained the same—black jeans, black T-shirts and lots of sweat—though in recent days their incredible stage sets have advanced rock technology to the space age. It's a formula that's worked, for over the years Metallica has grown from being a band that had to struggle to attain a major label contract into a unit capable of filling the biggest arenas in the world.

LED ZEPPELIN

It seems almost unbelievable to think that when they released their now-legendary, self-titled first album in 1968, Led Zeppelin was quickly dismissed by many critics as merely "an overamplified blues band." What those scribes failed to realize, however, was that rather than simply trying to reinvent the rock and roll wheel, Jimmy Page, Robert Plant, John Paul Jones and John Bonham had discovered the secret formula for world domination—a thing called Heavy Metal. Within months of that album's arrival, millions of kids around the globe were scrambling to procure anything and everything even remotely connected with the mighty Zeppelin. They saw in this Olympian unit the answer to their musical prayers—a group that was loud, aggressive and brilliant; hard rock's answer to the Beatles.

For a dozen years Led Zeppelin ruled the rock roost with an iron fist. They played the biggest concert halls, recorded the biggest-selling albums and made the biggest headlines. Their lives were both famous and infamous, truly the stuff of legend. Quite simply Led Zeppelin were the ultimate hard rock band—the group against which every other pretender to their metallic throne would eventually need to be measured. Now, two decades after their demise following the tragic death of Bonham, no other band has yet to even come close to matching the mighty Zeppelin mystique.



MOTLEY CRUE

From Miami to New York City, from the UK to Japan, Motley Crue was unquestionably the biggest, most important band in the hard rock world. While critics sneered at their overtly sexist, outwardly hedonistic, blatantly simplistic style, there was no doubt that the Crue had hit a responsive nerve within the teen age masses of the world. Their sing-along metal anthems, their pretty-boy good looks and their bad boy image helped foster the notion that the Motley men were the true "modern day" metal band, a group capable of taking the hard rock form to never-before imagined heights. To some extent this rhetoric proved true—such Crue discs as *Dr. Feelgood* and *Theater Of Pain* shot Nikki Sixx, Mick Mars, Vince Neil and Tommy Lee to the pinnacle of rock stardom—though the critics remained unconvinced of the band's lasting impact upon the rock form.

Today, it still remains somewhat unclear as to what Motley Crue's musical epitaph should be. While Lee left the band in 1999 to pursue a solo career, and the rest of the unit seems to be on a more-or-less permanent hiatus, there's no denying the influence that Motley Crue once had upon a needy hard rock world. Though some of today's bands, such as the Mudcrunks and Soil, site the Crue as primary inspirations, others continue to turn their backs on the Motley men's cosmic charms. That's a BIG mistake. Motley Crue knew how to rock with a capital "R".



VAN HALEN

It seems as if once every decade a band comes along that is destined to change the course of rock history. The Beatles did it. So did Zeppelin. So did Nirvana. And so did Van Halen. Back in 1977 the American rock scene was in a rut. Disco ruled the sales charts and limp-wristed songwriters dominated the airwaves. The world needed a good-time band to come along and give rock a much needed kick in the ass. Van Halen was that band. With the single magical moment of *Eruption* from their self-titled debut disc, VH loudly and proudly announced their arrival—and what an arrival it was. If ever there was a group that seemingly possessed every ingredient needed for success Van Halen was it. In Edward Van Halen they had a brilliant instrumentalist—the most respected guitarist of his time. In drummer Alex Van Halen and bassist Michael Anthony they possessed a rock-solid rhythm section. And in vocalist David Lee Roth they featured hard rock's clown prince, a high-kickin', high-energy rock and roll machine that possessed the lionine good looks to turn on the girls in the back row.

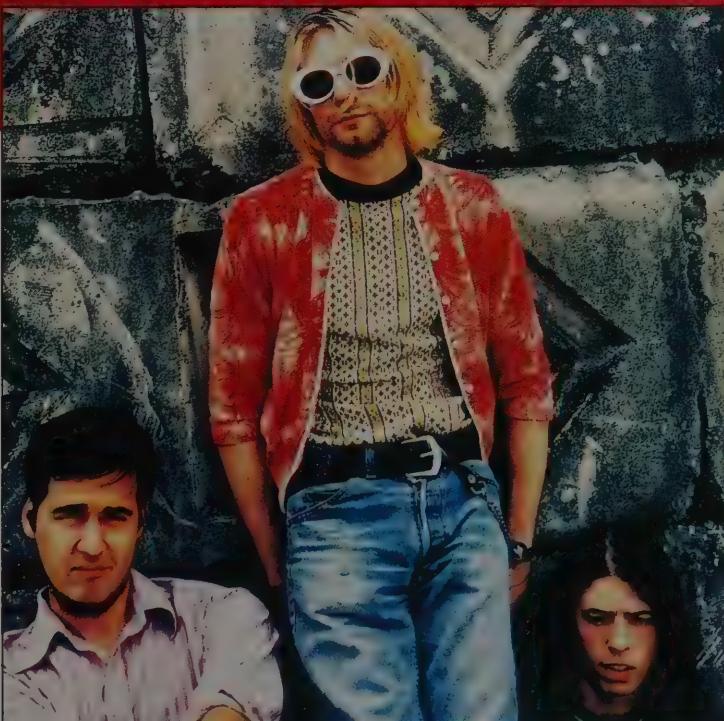
Over the years Van Halen have certainly gone through their highs and lows; Roth quit the band in 1984 at the peak of their powers, and rumors of personal problems have often surrounded the Van Halen brothers. But through it all—whether it was with subsequent vocalist Sammy Hagar, or even Gary Cherone—the group has maintained their musical integrity, as well as their multi-million selling popularity. In fact, few bands have ever managed to maintain the high level of critical and commercial success as the VH brigade.



NIRVANA

In 1990 the hard rock world as we knew it instantly changed. With the release of a single song, Nirvana's *Smells Like Teen Spirit*, the entire face of rock and roll was suddenly wiped clean. Gone forever were the mousse abusing heavy metal poseurs from L.A., and in their stead were a new generation of angst merchants from Seattle. Leading that revolution was a quixotic power trio called Nirvana, one of the most influential and fundamentally dynamic bands in the history of rock and roll. Though initially they seemed ill-equipped for stardom (and they remained ill-prepared to handle their fame throughout their short, tempestuous rocket ride up the ladder of success), the fact was that Nirvana possessed everything necessary to reach the top in a decidedly non-commercial era. They had a look and a sound...but more importantly they had a soul. In vocalist/guitarist Kurt Cobain they featured a true musical visionary, an artist with heart and imagination who possessed the unique ability to put the fears, dreams and aspirations of millions into the words of his songs.

Some may argue that if it wasn't for Cobain's self-inflicted death in the spring of 1994, that Nirvana would have remained a highly successful, but terminally inconsequential band. As always, death turned a highly talented but highly troubled performer into a true cultural icon, freezing his visage and his music together in time for future generations to admire and agonize over. But there seems to be no doubt that Nirvana were one of the few groups that can truly be labelled as "the most important band of their era." And while the reclusive Cobain may have railed against such a classification, there seems to be no argument about the lasting impact both the man and his music will now have on succeeding rock generations.



HEAVY METAL HALL OF FAME

HEAVY METAL'S ALL-TIME TOP 100 STARS

Rock and roll has always been a medium where fame, fortune and conquest rule supreme! The stars who've populated the hard rock scene over the last 40 years have often been larger-than-life figures whose every deed, word and action has inspired millions around the globe. But as we venture further into the 21st Century, one burning question begs to be asked: Who is the Number One star in the history of heavy metal? Such a question is virtually guaranteed to spark plenty of controversy and confusion. Everyone, everywhere seemingly has an opinion when it comes to the top stars—let alone the Top Star—that the metal form has produced during its long and glorious history. But we here at **Hit Parader** enjoy stirring the metallic pot every now-and-then. So with all that in mind, we've decided to end all speculation concerning the biggest stars in hard rock history; in fact, we're going to tell you exactly who are metal's all-time top 100 stars right here, right now.



100. SERJ TAKIAN: The charismatic vocalist for System of a Down has now established himself as one of the contemporary metal scene's top personalities. His powerful stage aura, as well as his highly-evolved lyrical skills mark him as a major metal force.

99. MAYNARD JAMES KEENAN: With his unique stage persona and haunting singing style Tool's Maynard James Keenan has fast become one of the most recognizable guys in rock. Despite the fact that his face never appears in Tool's bizarre videos, Keenan's star is certainly on the rise.

98. SCOTT STAPP: Creed's dark, brooding vocalist Scott Stapp has emerged as one of the contemporary metal scene's most charismatic stage performers. With his band's chart-topping albums each ranking among the era's most successful efforts, Stapp has blossomed as an important cultural force in modern rock society.

97. FREDDIE MERCURY: The late, great Freddie Mercury influenced a generation of frontmen with his flamboyant stage style and powerful singing voice. During Queen's heyday in the late '70s, there was no bigger star on earth.



96. AL JORGENSEN: Ministry's main man, Al Jorgensen, is a chameleon-like presence who can shift musical styles and personal personas with incredible ease. One of the leaders of the industrial rock revolution,

Jorgensen's full influence on the rock world has been surprisingly powerful.

95. GEDDY LEE: The master of the high-pitched wail, Rush's Geddy Lee has long reigned as a singer often imitated but never duplicated. Over the years, as his voice has deepened a bit, he's become recognized as one of rock's premier song stylists.



94. MAX CAVALERA: Former Sepultura guitarist Max Cavalera holds the distinction of being the most famous rock star ever to hail from Brazil. His pedal-to-the-metal style has served as the foundation for his hard driving musical dirges.

93. TOM MORELLO: Ex-Rage Against The Machine's take-no-prisoners guitarist earns his "star" stripes not only for his fleet-fingered fret work, but also for his outspoken political beliefs, which together have made him a high-profile performer on the hard rock circuit.



92. RICHARD PATRICK: Filter have proven to be one of the few contemporary hard rock bands capable of producing "cross-over" hits without sacrificing any of their hard rock credibility. All that is due to the visionary efforts of Patrick, who has single-handedly led this band to fame and glory.

91. BRIAN "HEAD" WELCH: When it comes to layin' down the heavy, funk-filled rhythms that have characterized Korn's rise to the top, then guitarist Brian "Head" Welch is a man on a mission. On such Korn discs as *Life Is Peachy* and *Follow The Leader*, his heavy-handed axe work has set standards against which all young guitarists are being measured.

90. JAMES "MUNKY" SHAFFER: Along with his partner in axe-crime, Head, Korn's James "Munky" Shaffer has proven that the guitar still has a significant role to play in the 21st Century hard rock world. Having had to overcome a serious illness that threatened his life back in 1996, Munky is now focused on taking the Kornsters to the very apex of the rock world.



89. GLENN DANZIG: With his defiant stance, muscular frame and willingness to tackle controversial song subjects, Glenn Danzig may well be every parent's worst nightmare. During his long career, this hulking vocalist has made music that's influenced everyone from Metallica to Nirvana.

88. DAVID DRAIMAN: From his shaven head to his uniquely staccato vocal style, Disturbed's David Draiman is every inch a star. With his willingness to do just about anything on stage in order to enhance his band's powerful message, Draiman has become a poster boy for New Metal ideals.

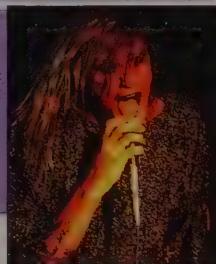


87. TOM ARAYA: Tom Araya is the voice of hell. Slayer's vocalist/bassist has emerged as one of the most hallowed figures of the death rock scene, the most visible rocker in this bizarre metal sub-culture. Off stage, however, the mild-mannered Araya is far from the devil incarnate.

86. STEVE HARRIS: Iron Maiden's Steve Harris is a multi-faceted star. Not only has he served as the sole survivor of Maiden's full 20 year metal run, he has also proved himself to be a master songsmith, penning many of the Maiden Metal Machine's most memorable anthems.



85. BRET MICHAELS: Bret Michaels always had "star" written all over him. From Poison's earliest days, right up through his latest exploits on the movie screen, this quintessential '80s star still has what it takes to get noticed in any crowd.



84. SEBASTIAN BACH: During the last stages of the "hair rock" era of the late '80s, there was no bigger star in rock than Skid Row's Sebastian Bach. A picture-perfect cover boy, Baz also could kick some serious ass on stage. Rumor has it, he'll have a new album out any day now.

83. GAVIN ROSSDALE: Bush's charismatic leader has cut quite a swath through the rock world over the last five years— both as the frontman for one of the '90s most successful bands, and as a pin-up guy who has supposedly won the hearts of just about every woman in rock.

82. AARON LEWIS: With his forlorn look and from-the-soul lyrics, Staind's Aaron Lewis has become viewed as one of contemporary metal's most important and influential performers. His ability to score with plaintive acoustic melodies and full-throttle rockers has earned him respect from, all segments of the rock world.

81. CLOWN: While it's virtually impossible to single out just one performer from the Nine Man Mutant Metal Army known as Slipknot, it seems as if percussionist Shawn "Clown" Crahan has become that group's most visible symbol. With his eye for discovering new talent (such as Mudvayne), Clown has become an indispensable New Metal resource.

80. MARKY CHAVEZ: On the strength of just one album— Adema's self-titled debut disc— Marky Chavez has seen his star-trip take off to the rock stratosphere. Once known best as the younger half-brother of Korn's Jonathan Davis, these days Chavez doesn't need to take a back seat to anyone.

79. CHESTER BENNINGTON: While he may look like the somewhat geeky boy-next-door, once Linkin Park's Chester Bennington opens his mouth to sing, it's impossible to ignore his talent. With his group's debut disc, *Hybrid Theory*, selling more than eight million copies, there's no doubt Bennington's stellar qualities.



78. YNGWIE MALMSTEEN: This Swedish guitar great helped usher in the early-'80s era of the faster-than-light Guitar God. While his star has fallen in recent years due to a series of pedestrian album releases, Malmsteen's always stellar guitar skills still shine brightly.

77. TED NUGENT: The "Motor City Madman" has put over 30 years into the rock and roll meat-grinder, and re-emerged in recent days as vital and vibrant as ever! Still the fastest talking man in rock, Terrible Ted can still lay down a guitar riff that can stop a charging rhino at 20 paces.

76. ANTHONY KIEDIS: To paraphrase the old joke, when you look up the word "charisma" in the dictionary, you'll find a picture of The Red Hot Chili Peppers' Anthony Kiedis. The muscular, long haired vocalist seems tailor made for superstardom in the today's rock world.

75. LITA FORD: It takes quite a woman to make it in the world of rock and roll—and Lita Ford is quite a woman! Beautiful, blonde and talented, lovely Lita cut quite a swath through the rock field in the '80s with a series of chart-topping albums.



74. DAVE WYNDFORD: Monster Magnet's charismatic leader Dave Wyndorf has been lurking on the periphery of rock stardom for the last decade. But with the success of his band's most recent disc, and the sold-out status of MM's recent tour, Mr. Wyndorf's place in the hard rock hierarchy now seems assured.

73. JEFF BECK: If Jeff Beck had only been inspired to play his guitar as much as he was to play with his fleet of sports cars he may have become the biggest rock idol of all time. From his seminal days alongside Jimmy Page in the Yardbirds, through his groundbreaking solo work, this six string master has continually proven his six-string genius.

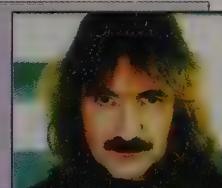
72. KIM THAYIL: With a figure like Chris Cornell to contend with, it was hard for former Soundgarden guitarist Kim Thayil to gain any attention. Yet this bearded six-string great managed to garner more than his share of acclaim due to his thunderous riffs and nimble-fingered leads.



71. DIMEBAG DARRELL: At a time in the early '90s when people felt that everything that could be played by rock guitarists had already been presented, Pantera's Dimebag Darrell came along to prove those "experts" wrong. His inventive utilization of chord structures have helped rewrite the hard rock guitar book.

70. SCOTT IAN: Anthrax' driving force, Scott Ian, has managed to survive and prosper for more than 18 years in the tough world of heavy metal. While his band has been laying low in recent days, the shaven-headed guitar great remains as creative and exciting as ever.

69. KLAUS MEINE: With his trademark hat and his distinctive voice, the Scorpions' Klaus Meine ranks as one of hard rock's all-time greats. The diminutive singer has served to inspire a plethora of younger vocalists, but the master still has a few tricks up his sleeve.



68. GEEZER BUTLER: Despite often playing second fiddle to the likes of Tony Iommi and Ozzy Osbourne, Geezer Butler was a vital structural element of Black Sabbath. In addition to his bass beating skills, he wrote many of the band's most famous tunes.



67. RANDY RHOADS:

RHOADS: When Ozzy Osbourne departed from Black Sabbath in 1980, he needed to find someone who could bring new life to his career. He found his man in Randy Rhoads, a razor-thin guitar prodigy who helped give shape to the guitar style of the '80s prior to his tragic death.

Sure the fact that he's black in a decidedly white music world is part of the reason. And sure, his foot-long dreads also play a part in his appeal.

But it's his heart-felt, incredibly powerful vocal delivery that is the real secret for his new-found success.

66. LAJON WITHERSPOON: People can't help but stare at Sevendust's Lajon Witherspoon as he stands on stage. Sure the fact that he's black in a decidedly white music world is part of the reason. And sure, his foot-long dreads also play a part in his appeal.

But it's his heart-felt, incredibly powerful vocal delivery that is the real secret for his new-found success.

65. DEAN DELEO: Over the course of five superlative albums with the Stone Temple Pilots, guitarist Dean DeLeo has catapulted himself to a position of prominence in rock and roll. His lean and mean six string style has emerged as a perfect blend of simplicity and power.

HEAVY METAL'S ALL-TIME TOP TWELVE STARS

64. KIRK HAMMETT: In a band filled with personalities, Metallica's Kirk Hammett hasn't always received the lion's share of fan attention. But anyone who has ever heard the Metallmen in concert knows exactly how integral Hammett's burning leads and sledgehammer riffs are to the band's sonic sound.



63. PETER CRISS: For his two historic stints with Kiss, Peter Criss will forever be everyone's favorite cat-man drummer. Whether it's when he's pounding on his giant kit, or stepping out front to warble his signature song, *Beth*, Criss remains one of the most beloved figures in hard rock history.

62. BRUCE DICKINSON: Bruce Dickinson's work on a series of Iron

Maiden's mid-'80s metal classics set the standards against which an entire generation of European rock vocalists have subsequently been measured. Now once again back in Maiden's metal clutches after years alone, it seems that we may soon be in store for some vintage metal excitement.



61. ROGER WATERS: Long the guiding force behind Pink Floyd (maybe not a *classic* metal act—but still a seminal fave), in recent years Roger Waters has largely been missing in action. But his superlative work on such discs as *Dark Side Of The Moon* and *Animals* stand as lifetime achievements.

60. GLENN TIPTON: One half of Judas Priest's legendary guitar duo, Tipton's seminal work on such Priest classics as *Stained Glass* and *Screaming For Vengeance* inspired a generation of air-guitar masters. Along with partner K.K. Downing, Tipton helped pioneer the dual-lead guitar metal attack.



59. SAMMY HAGAR: Sammy Hagar has been struttin' and strolling, rockin' and rollin' since the late '60s, but never was his fame greater than during the decade that he served as the dynamic frontman for Van Halen. But after leaving that band in 1996, Hagar's career has seemingly gone in an up-and-down direction.

58. ALEX VAN HALEN: How tough is it to be the brother of one of the best known musicians of his generation? That's the cross Alex Van Halen has had to bear—but he's done so nobly, creating quite a legacy all his own as the backbone of Van Halen's historic sound.

57. RITCHIE BLACKMORE: Often overshadowed by contemporaries like Jimmy Page and Eric Clapton, Deep Purple's Ritchie Blackmore certainly has his share of supporters who claim he is the best guitarist

England has ever produced. A listen to any of Purple's classic albums gives much credibility to such a claim.

56. ROB HALFORD: Few rockers have had more of a lasting influence on the sound and style of heavy metal than former Judas Priest vocalist Rob Halford. From his bikes and leather image to his incredible vocal range, Halford set standards that may never again be matched by a hard rock singer.



55. RONNIE JAMES DIO: For nearly 30 years, Ronnie James Dio has thrilled rockers everywhere with his powerful voice. Whether it's been with Elf, Rainbow, Black Sabbath or on his own, this pint-sized great remains a voice for the ages.

54. MICHAEL SCHENKER: One of the true guitar heroes of hard rock history, Michael Schenker has rarely received his due credit. As a key member of both the Scorpions and UFO—as well as a successful solo performer—Schenker influenced many of the axe masters who followed in his wake.



53. ERIC CLAPTON: Before turning into a supper-club superstar with his acoustic blues tunes, Eric Clapton was the *original* hard rock Guitar God. His work with the seminal power trio Cream still stands as an unmatched showcase for E.C.'s incredible dexterity and style.

52. DAVID COVERDALE: A total unknown when he was hired to be the vocalist in Deep Purple (then the most popular hard rock band on earth) way back in 1976, David Coverdale quickly emerged as a man with unique gifts. Over the years, his work with Whitesnake kept him in the spotlight.

51. ZACK DE LA ROCHA: Rage Against The Machine's dynamic former vocalist, Zack de la Rocha, has now established himself as one of the most potent performers of his generation. His stage gyrations perfectly reflect his band's politically-charged musical distibutes.



50. K.K. DOWNING: K.K. Downing's high-flying six-string excursions played an integral role in the early-'80s success of Judas Priest, and together with Glenn Tipton he helped develop the prototype for the tandem lead guitar, which would later become a hard rock staple.

49. GEOFF TATE: The owner of one of the most unique voices in rock, Queensryche's Geoff Tate has used his four octave range to catapult his unit to the top. While Queensryche's commercial light has dimmed a bit over the last few years, Tate's talent continues to impress.

48. FRED DURST: Limp Bizkit's dynamic frontman Fred Durst has emerged as hard rock's latest renaissance man. This guy is amazing! In addition to being one of the most recognized singers in the biz, he's also a recognized tattoo artist, a noted producer and a dude who has run his own record label.



47. JERRY CANTRELL: Alice In Chains' driving force rarely gets the credit he deserves for being the creative power behind one of rock's most brilliant bands. Now drawing raves a solo performer, his

work with AIC will always stand as a landmark achievement in the hard rock world.

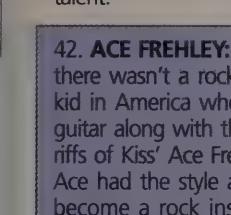
46. PAUL RODGERS: To many, this former Free and current Bad Company singer still ranks as the greatest pure vocalist in rock history. Still going strong with a variety of musical projects—most notably the revitalized Bad Co.—Rodgers' vocal powers remain as vital as ever.

45. JOE SATRIANI: Joe Satriani has established himself as one of the most creative post-Van Halen guitarists in the rock world. His fierce, diverse style and stinging, inventive lead runs stand as showcases for his six-string brilliance.



44. PHILIP ANSELMO: With his abundant tattoos, occasionally shaven head and muscular build, Pantera's Philip Anselmo is the quintessential tough guy rocker. But there's more to this Texan than image; he's got the vocal power to deliver the goods night-in and night-out.

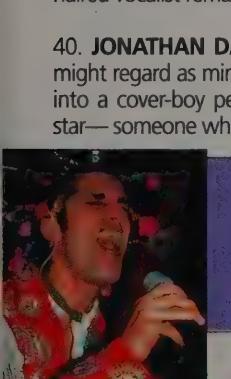
43. FLEA: Flea is a character. In a rock world inhabited by some of the strangest people on earth, the Red Hot Chili Peppers bass beater stands alone. His colorful attitude, however, shouldn't overshadow the incredible instrumental skills of this unique talent.



42. ACE FREHLEY: In the late '70s, there wasn't a rock and roll loving kid in America who didn't play air guitar along with the spine-tingling riffs of Kiss' Ace Frehley. The Space Ace had the style and the spirit to become a rock institution, something he's remained through both good times and bad.



41. VINCE NEIL: Nobody but nobody was more a symbol of the flamboyance and flash of the '80s L.A. scene than Motley Crue frontman Vince Neil. Despite the shifting tides of rock and roll tastes, this blond-haired vocalist remains among the most recognizable faces in rock.



40. JONATHAN DAVIS: Korn's vocal presence has taken what some might regard as minimal talent and marginal looks and combined them into a cover-boy persona. Yup, Jonathan Davis is a modern day rock star—someone who clearly makes the most of what he's got.

39. PERRY FARRELL: From Jane's Addiction to Porno For Pyros and back again, Perry Farrell has continually kept rock and roll on the cutting edge. The creator and organizer of the Lollapalooza Festival, Farrell has proven to have business smarts to go along with his rock brilliance.



38. PETER STEELE: Type O Negative's hulking, bass-beating vocalist has emerged as one of the decade's strongest rock personalities—both literally and figuratively. With his deep growl and mysterious image, he has become heavy metal's latest Prince of Darkness, a title that this Brooklyn native finds highly amusing.



37. ROB ZOMBIE: With his dreadlocks, raspy voice and unique songwriting style, Rob Zombie is a quintessential star of the modern metal era. After leading White Zombie to the top of the rock pile, over the last five years Mr. Z has been developing his solo career—with great success.

36. STONE GOSSARD: The brains and guitar brawn behind the formation of Pearl Jam, Stone Gossard has developed into one of his generation's Guitar Gods, the guy who supplied the foundational strength for one of the '90s biggest bands. Often overshadowed by the mercurial Eddie Vedder, this guy deserves all the attention he can muster.

35. TOMMY LEE: It's a tough job for a drummer to keep up with his bandmates when it comes to fan adulation. But that was never a problem for Motley Crue's Tommy Lee, perhaps the most charismatic drummer ever to sit behind a kit. While he's now on his own, we all hope that one day he returns to his ordained spot with the Motley men.



34. BLACKIE LAWLESS: Sure, he's got all the sincerity of a used car salesman, and his image and music have borrowed from everyone... both Big and small. But for being a survivor of two decades of metal insanity, and making some pretty gosh-darn good albums, Blackie Lawless deserves some respect.

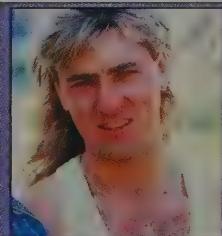


33. DAVID LEE ROTH: There was a moment in the early '80s when David Lee Roth was IT—the biggest rock star in the world. A series of ill-advised moves, including leaving Van Halen for a solo career, led to the quick diminishing of Diamond Dave's star power.



32. JOHN BONHAM: Led Zeppelin's John Bonham has won universal acclaim as the greatest hard rock drummer of all time. His powerful, yet always-in-control style has influenced a generation of skin bashers, none of whom have yet to match the subtle skills of this late, great master.

31. ALICE COOPER: For the last 30 years Alice Cooper has stood as the epitome of American hard rock. From his earliest days as an androgynous metallic monster, to his latest more mainstream, though no less powerful efforts, Alice has remained a true master of the hard rock form.



30. JOE ELLIOTT: Def Leppard's Joe Elliott evolved from a pudgy, wire haired singer in the late '70s into one of the mid-'80s major sex symbols. As the frontman for one of the most successful bands in rock history, Elliott's smooth singing style and sexy stage moves have kept him on top for the last 20 years.



29. LAYNE STALEY: Throughout his tenure in the national spotlight, the late Layne Staley mixed fame with infamy. His success came from his emotive singing style with Alice In Chains, his failures were brought on by his recurring problems with substance abuse, a tragic fact that eventually took his life in 2002.

28. LARS ULRICH: Lars Ulrich lives, sleeps and breathes Metallica. Since the band's formation more than two decades ago, nobody has been more obsessed with this group than its demon drummer. Doubling as the band's loquacious mouthpiece, Ulrich has attained a degree of notoriety few drummers can match.

27. SCOTT WEILAND: Stone Temple Pilot's once-and-future vocalist, Scott Weiland, seems to dread the thought of stardom. Yet, despite his personal problems, when the stage lights go up, the video



HEAVY METAL'S ALL-TIME TOP TEN STARS

camera goes on and the studio mikes are live, there are few more dynamic performers anywhere.

26. EDDIE VEDDER: Eddie Vedder is a mystery wrapped inside an enigma. Pearl Jam's vocalist has made a career out of being both a reclusive, angst-riddled personality, and one of the most dynamic singers the rock world has ever known. No one can doubt that Vedder pours his heart and soul into every note he sings.

25. KEITH RICHARDS: When one thinks about the quintessential rock star, the image of Keith Richards instantly springs to mind. Thin, haggard, a cigarette perpetually dangling from his mouth, the Rolling Stones guitar master is truly a living legend.

24. MARILYN MANSON: He's creepy, he's kooky, he was one of the biggest rock and roll stars of the '90s—he's Marilyn Manson, of course! For sheer over-the-top rock eccentricity, few performers have ever flaunted their individuality with the flair and the outlandish grace of Mr. M.



23. SLASH: With his face-covering dreadlocks, his trademark top hat, and his usually shirtless presence, Slash just exudes rock and roll. This notorious ex-Guns N' Roses guitarist has traveled in rock's fast lane and lived to tell about it over and over again.



22. LEMMY: The image of Lemmy as he stretches up to growl out the lyrics to one of Motorhead's metal opuses is one of hard rock's truly classic poses. In style, attitude and temperament this veteran British rocker is the quintessential heavy metal madman.

21. JON BON JOVI: A true product of the MTV generation, Jon Bon Jovi came to represent everything that was both good and bad in rock and roll in the mid-'80s. His good looks turned girl's heads around the world, and his radio-ready songs were the anthems of a generation. But, at the same time, he came to represent a softening of the hard rock front.

20. MICK JAGGER: Mick Jagger is the rock star even your parents know. Hell, maybe even your grandparents know him—and they may have even seen the Rolling Stones at some point during their 40 year reign. Still going strong, the rubber-lipped, swivel-hipped Jagger remains a true rock icon.

19. BON SCOTT: The legend of AC/DC's late, lamented vocalist grows with each passing year. Suffice it to say nobody was rowdier both off stage and on than this tattooed, hard drinking, razor-voiced Scotsman who died from exposure in his car after a heavy night's imbibing.

18. DAVE MUSTAINE: We all thought Dangerous Dave Mustaine loved the spotlight. We believed he loved being the center of attention. But when he suddenly broke apart Megadeth in 2002, we had to question our initial beliefs. Yet, during his time with the Megamen, Mustaine proved himself to be one of the most dramatically appealing figures in hard rock history.



17. NIKKI SIXX: Nikki Sixx was—and is—the brains behind the '80s most successful hard rock attraction, Motley Crue. His clever song writing, and innate understanding of his audience allowed the dynamic Sixx to emerge as a somewhat unwitting spokesperson for his generation.

16. TONY IOMMI: Would there even be such a thing as heavy metal if it

weren't for the thunderous guitar power of Black Sabbath's Tony Iommi? For more than 30 years, Iommi has been laying down the rock solid riffs upon which the entire hard rock empire has been constructed.



15. CHRIS CORNELL: Former Soundgarden vocalist Chris Cornell may just be too talented, too sexy and too dynamic for his own good. He wants everyone's focus to stay squarely on the music he creates rather than on the sundry bits of fluff that so often go along with celebrity. Tough!

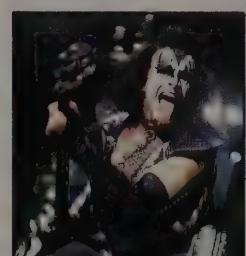


14. TRENT REZNOR: Few rock personalities are as mysterious and as controversial as Nine Inch Nail's main man, Trent Reznor. However, despite his notoriety, even with the success of his albums, it remains to be seen if he's on his way to becoming one of the most important figures in rock history or merely a musical footnote.



13. ANGUS YOUNG: Dressed in his trademark schoolboy suit, his cherry red Gibson SG strapped around his neck, 5-foot 3-inch Angus Young is every bit a star. AC/DC's legendary fret master has done more with three chords than anyone else in rock history.

12. JOE PERRY: What his idol, Keith Richards, is to Mick Jagger, Joe Perry has been to bandmate Steven Tyler. Keith and Mick were the Glimmer Twins; Joe and Steven the Toxic Twins. But Perry need not take a back seat to anyone; he remains the heart and soul of Aerosmith.



11. GENE SIMMONS: When he stands on stage with Kiss dressed to the hilt as "the demon," Gene Simmons is the ultimate symbol of everything great about rock and roll. He remains the fire-

breathing, blood spouting fantasy that every guy wants to be and every girl just wants.

10. AXL ROSE: Despite being virtually absent from the rock world for the last decade, Axl Rose remains one of the most famous and controversial rockers of his generation, a walking powder keg of rock and roll dynamite that's liable to go off at any moment. Guns N' Roses' frontman has convinced millions of fans around the world that despite his many flaws, he is a walkin', talking rock deity.



9. PAUL STANLEY: Paul Stanley has remained a quintessential Rock God for the better part of 30 years. Neither time, nor increasingly spotty album sales, have done anything to tarnish the star power of Kiss' Star Child.



8. ROBERT PLANT: What would a generation of singers have done if they hadn't had Led

Zeppelin's Robert Plant to emulate? His lionine tresses, his open-shirted stage stance and his banshee wails have served as the structural elements upon which the classic metallic singing style has been built.



6. JIMI HENDRIX: Jimi Hendrix was the Electric God. A high steppin' jive-talkin' black dandy who also happened to be the greatest guitar player this planet has ever seen. Rock and roll had never experienced anything like him before... nor has it seen his equal since his tragic death in 1970.



5. JIMMY PAGE: Jimmy Page was much more than the guitarist in Led Zeppelin. He was the business-savvy mind that first understood the power of taking old blues riffs and amplifying them beyond the point of immediate recognition. He remains the true father of heavy metal.

4. JAMES HETFIELD: He may not be the greatest guitarist in the world, nor is he a legendary vocalist, but when it comes to pure stage charisma and song writing talent, Metallica's James Hetfield has got most of 'em beat. As the center of the Metallmen's musical attack, Hetfield seems to possess an innate sense for creating great rock and roll.

3. KURT COBAIN: Who knows how big a star Kurt Cobain could have become? In three short years he had led Nirvana to the very apex of the rock world. But the pressures of stardom proved to be too much for this Washington-state native who blew his brains out in 1994.

2. STEVEN TYLER: Aerosmith's main man has surpassed all his idols in terms of being the ultimate rock and roll star. Over the years he's proven himself to be the most dramatic and dynamic personality in the world. While it sometimes seems as if Tyler is omnipresent with his constant appearances in magazines, on TV award shows and on MTV, there's no question that this amazing talent can handle it all with ease.

1 OZZY OSBOURNE: Ozzy Osbourne has been known by many names during his 30 years career: The Metal Madman, the Lovable Loon, Conductor of The Crazy Train. But mostly the Wizard Of Ozz has staked his reputation on being the Metal Godfather, the single most successful performer in the history of hard rock. Now back on his own after his historic stint with Black Sabbath, the Ozz promises there are still plenty of metallic thrills left for his loyal following... and that most of them will be seen on his hit TV show, *The Osbournes!*



LINKIN PARK SETTING NEW STANDARDS

BY LEE TILLINGHAST

The members of Linkin Park don't exactly know what's going to happen next. And, come to think of it, they don't necessarily want to know. Ever since their debut album, *Hybrid Theory*, was released in the fall of 2000, this Southern California-based rap/metal contingent has been continually amazed by the various twists and turns that their career has taken. They've been overwhelmed by fan response to their various tours. They've been shocked by the reaction given their various award-winning videos. And they've been blown away by the success of their recent re-mix collection, *Reanimation*.

But then, how could vocalist Chester Bennington, vocalist Mike Shinoda, drummer Rob Bourdon, guitarist Brad Delson, dj. Joseph Hahn and bassist Phoenix possibly have imagined the stratospheric heights to which their musical ventures would carry them? How could they have guessed that such songs as *Crawling* and *In The End* would serve as foundational elements of the soundtrack for the 21st Century? How could they have envisioned that their unique synthesis of rock ingredients would establish precedents that the entire contemporary music world is now trying to emulate? Quite simply, while the LP pack may not have a clue as to where their career is next headed, they know it's gonna be some place very exciting.

"One of the best feelings you can have is waking up with a big smile on your face because you know something good is going to happen that day," Shinoda said. "That's the way it is a lot with us. You just hop out of bed, even when you don't particularly want to, just because you know something totally amazing might happen."

It now seems more-than-apparent that in late 2002, Linkin Park have established themselves as one of the quintessential hard rock acts of their

era. With their relatively unassuming looks, and totally unmistakable sound, this sextet have boldly gone where no band has gone before, in the process making themselves one of the most successful hard rock acts in the universe. This Los Angeles-based unit seems to have developed a special affinity for touching upon the very base qualities of what makes the rock form so exciting and so totally unpredictable. As shown throughout both their debut album and their current re-mix set, Linkin Park have proven why they've now beaten the odds and emerged as the ultimate taste-makers and chart-breakers of the New Metal generation.

"It's always been up to us to prove what we can do," Bennington said. "Having the album sell as well as it has, being on the road, and having everyone respond to us so well has just been incredible. But we're doing our best to deal with it as well as we can. I've wanted to do this my whole life, and I feel really blessed to be here. I guess what's happening to us proves that a lot of hard work, dedication and faith can get you through anything and make it happen."

It's easy to understand why the members of Linkin Park are so pleased by their immediate acceptance by the various segments of hard rock community. Much of this band's musical "kick" is based on the fact that the diversity of sounds contained on *Hybrid Theory* mark them as one of the most unique and challenging groups to have come down the contemporary music trail in quite some time. While there are elements of everyone from Led Zeppelin to Limp Bizkit to the Red Hot Chili Peppers contained within their wide-ranging approach, at

their heart there's little doubt that Linkin Park are a band that stands proudly apart from the vast preponderance of current heavy metal fare. Built as they are on an aggressive hard rock foundation, flavored with hip-hop vocal stylings and electronic flourishes, Linkin Park have already found their chart-topping style to be a magnetic draw on the radio, on MTV, and perhaps most importantly, on the road.

"Our music reaches out in so many directions that there's pretty much an unlimited amount of cool bands we could play with," Shinoda said. "We've always been willing to play with just about anyone. Because our music covers a lot of different styles and sounds, we have the ability to appeal to a lot of different people—while not pissing off too many other fans."

Linkin Park have been perfecting their special ability to appeal to a wide-ranging musical demographic ever since this unit first came together four years ago. Back then, Delson and Shinoda were attending the same high school and it was there that the pair also first encountered Bourdon. The unit quickly realized they all shared a like-minded rock and roll vision and started making tentative plans to start playing music together. A short time later, the budding band further rounded out their lineup when Shinoda hooked up with Hahn while both were studying art at the Pasadena Art Center. The final piece of Linkin Park's musical puzzle was found when the group uncovered Bennington, a multi-talented Arizona native who had started making records when he was just sixteen years old.

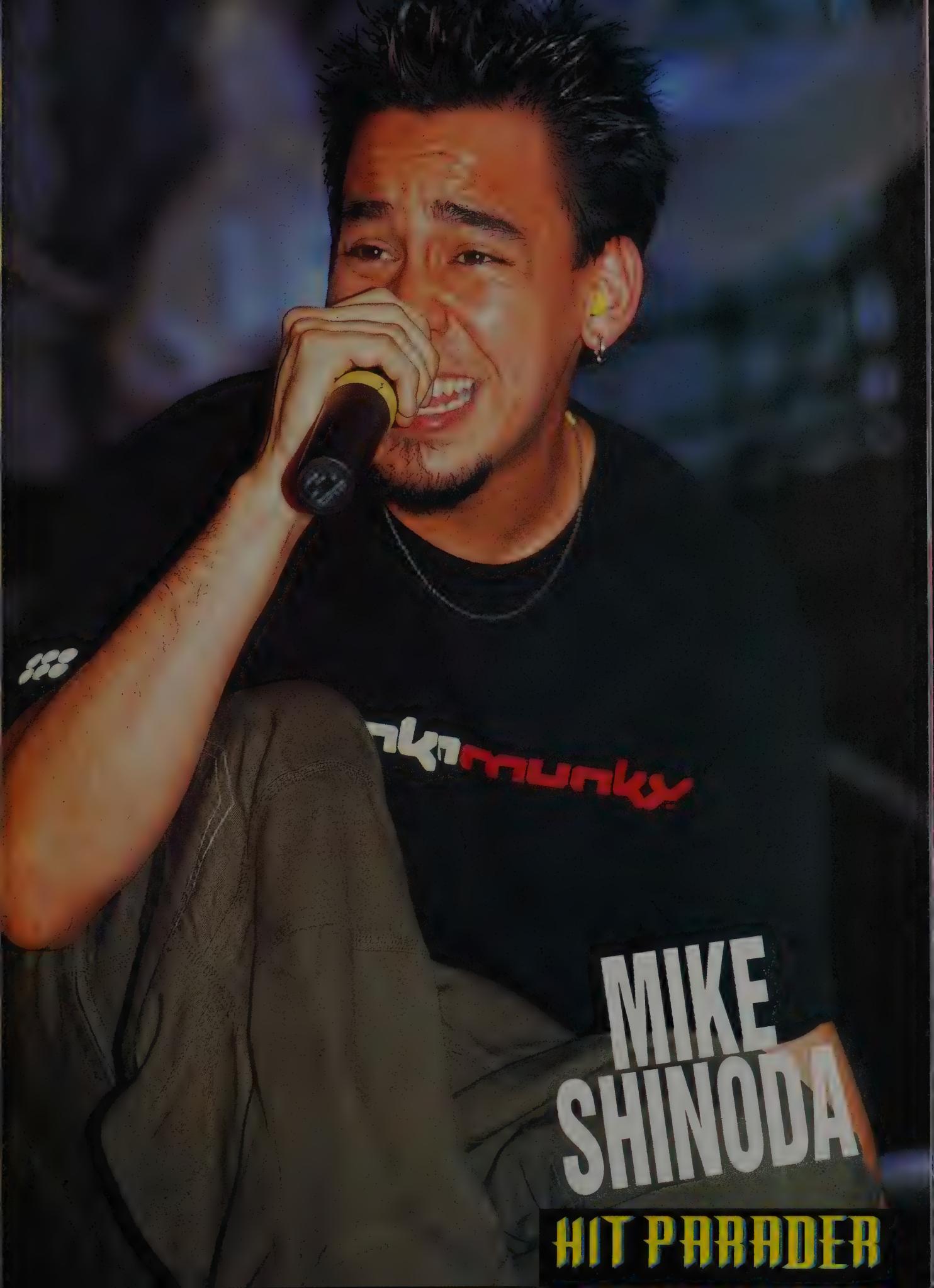
"Since I first learned how to talk I've been telling everybody who'd listen that I was gonna grow up to be a singer in a rock band," laughs Bennington. "It's been going on a long, long time for me. When I was two, I used to run around singing rock songs—there are tapes of me doing that. I hope the fans never get to hear 'em!"

**"Every day
has the chance
for something
amazing to
happen."**

There's no denying that the combination of Bennington's powerful vocal style and Shinoda's street-wise sass represents one of the key ingredients in Linkin Park's on-going assault on the senses. Without-a-doubt, this is a band that has effectively rewritten the contemporary

music handbook, replacing the tired dual-lead-guitar cliché of the '80s metal scene with a cutting-edge dual-lead-vocalist approach. But believe us; Linkin Park's two-mouth approach to making music is more than a gimmick or an attention grabber—it's the *only* way that the LP brigade can effectively communicate their complex musical message.

"I think one of Chester and Mike's goals is to be as integrated as possible," Delson said. "We want our sound to come across so that people go, 'oh, that's Linkin Park,' not 'I heard this hip-hop part, and now they're hitting me over the head with this rock chorus.' We want everything to have dynamics, but also a continuous cohesive flavor. That way you know what band you're listening to. You know it's Linkin Park."



MIKE
SHINODA

HIT PARADER

SILVERTIDE

ROCK & ROLL REBELS

BY PHILIP REESE

We admit it—we love hype. To us, a great dose of unrelenting, unadulterated, unrefined rock and roll hype is superseded only by great sex or from a great meal in terms of satisfying our most basic carnal cravings. And if you can ever manage to have great sex while having a great meal... well, that's something to hype up us much as humanly possible.

Ah, but we digress. Back to great hype, which brings us somewhat indirectly to a young hard rock group called Silvertide, a band who the Great Barons of Rock and Roll Hype have already tried desperately to link (in a rather direct fashion—which included sending out a "warm up" CD which featured a series of classic hard rock hits) to such seminal music forces as the Rolling Stones, Aerosmith and Guns 'N' Roses. Whether or not this Philadelphia-

based unit featuring vocalist Walt Lafty, lead guitarist Nick Perri, bassist Brian Weaver, guitarist Mark Melchiorre and

"We've learned that the key to everything is having fun with it."

drummer Kevin Frank ever manage to live up to any or all of these lofty comparisons remains to be seen. But judging by both

the contents of Silvertide's self-titled debut disc, and the fevered reaction this high-velocity unit generates when ever they step on stage, perhaps all this media-generated hype is more-than-slightly justified.

"We learned very quickly that the only way to communicate what we want to do with our music—whether we're on stage or in the studio—is just have a lot of fun with it," Perri said. "We've seen a lot of bands on the local scene just freeze up as soon as they heard someone from a record label was in the audience. We cared, but we never took it seriously. We figured if one guy didn't like what we were doing, maybe the next one would."

Perhaps such an innocent attitude towards dealing with the Powers That Be in the contemporary music world can be attributed to the fact that no one in Silvertide has yet to reach his 20th birthday.

The image features two CD covers side-by-side against a dark, atmospheric background. On the left is the CD cover for "Nocturnal Rites: Shadowland". The cover art depicts a dark, ethereal landscape with a figure in the foreground. On the right is the CD cover for "Dream Evil: Dragon Slayer". The cover art shows a dragon-like creature breathing fire. Both covers have their respective band names and album titles prominently displayed at the top.

NOCTURNAL RITES
Shadowland

DREAM EVIL
DRAGON SLAYER

Harped by Metal Maniacs as "THE SINGLE BEST OF THE MODERN POWER METAL BANDS TO EMERGE IN THE LATTER HALF OF THE '90S," NOCTURNAL RITES BREW A CONCOCTION OF TRADITION AND INNOVATION WITH THE FIFTH ALBUM OF THEIR CAREER: SHADOWLAND.

*...RUMORS THAT SWEDEN HAS THE MONOPOLY ON SUPER GROUPS ARE TRUE. DREAM EVIL IS COMPRISED OF FREDRIK NORDSTRÖM WHO HAS PRODUCED ALBUMS WITH AS DRAMA, BONJOMARSH, THE AGES AREN'T THE GATES, GUS G., MYSTIC PROPHECY, REWIND, SNOWY WHITE, KAMI DAIRYO, MERCYFUL FATE, ONE WEST AND JACKING COALITION FOR HAMMERFALL, NIKLAS STRÖMBERG. TOGETHER THEY MAKE UP AN INCREDIBLE POWER METAL

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Marilyn Manson

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In fact, both of the band's most high-profile members—Perri and Lafty—are all of 18. But these guys seem wise beyond their tender years, and experienced more than the mere 18 months they've been together. For the record, it was back in early 2001 that Silvertide got its start when these five rockers—all long-time friends on the Philly club scene—decided to throw their fortunes together. It didn't take long for the unit to start creating quite a buzz, with their concert crowds growing from dozens to hundreds in a matter of months. Finally, when the boys were invited to open a local arena show for Aerosmith, their quickly-won status as a band on-the-rise was cemented.

"That was an amazing experience," Lafty said. "To know that you were sharing a stage with Aerosmith was the ultimate dream. And we had some of our fans there too, so we had a head start in getting everyone into what we were doing."

What Silvertide were doing was laying down a riff-heavy brand of rock and roll thunder that did indeed recall haunting images drawn directly from the form's halcyon days. With Lafty exuding an undeniable Rock God stage charisma and Perri laying down actual honest-to-goodness guitar solos, Silvertide presented a style that was simultaneously an homage to hard rock's past and hopefully an artistic beacon directing its future. And now



Silvertide: "Sharing a stage with Aerosmith was the ultimate dream."

with the release of their debut disc, it's time for the entire rock and roll world to jump on board the Silvertide express and pray with all their might that this band is the Real Thing—a band that has the goods, the spunk and the drive to help the rock form rediscover itself once again.

"We're not trying to 'save' anything or 'reinvent' anything," Lafty said. "We're just playing the kind of music we like. It's everyone else who's made all the comparisons. We're not the ones who are saying that we're the Next Big Thing. That's not our style. If other people want to do that, however, we're not gonna stop 'em."

GLAM, BAM, BOOM MURDERDOLLS

BY P.J. MERKLE

Joey Jordison certainly knows how to attract attention. The first time this ever-clever rocker attempted to garner some public acclaim for a band, the results were a chart-topping run for Jordison's primary project, Slipknot, for whom he's played drums since that group's formation some seven years ago. But while he was working hard to earn the Knot's darkly menacing metal sound a permanent place in the public psyche, he was dreaming of turning his "other" band, the Murderdolls, into a unit capable of having just as much commercial and artistic impact upon the hard rock scene. Now, with the release of that group's first album, **Beyond the Valley of the Murderdolls**, it appears as if Jordison (who plays guitar in this outfit), vocalist Wednesday 13, guitarist Tripp Eisen (on temporary loan from Static-X), bassist Erik Griffin and drummer Ben Graves are about to explode upon a still-unsuspecting New Metal scene. Recently we had the chance to talk to Jordison about his new unit and where the Murderdolls fit into today's hard rock hierarchy.

Hit Parader: Tell us about the roots of the Murderdolls.

Joey Jordison: This band goes all the way back to 1995... even before Slipknot. I started with Slipknot in September of that year, and this band actually started making music a few months before that. We were called the Rejects at that time, but it's still the same basic concept now that we're the Murderdolls. What happened in the beginning was that Slipknot became my primary focus, and then I'd play shows with the Murderdolls whenever my schedule would allow it. It kept going like that right up until the time that Slipknot went into the studio to make the first album. That's when I had to put the Murderdolls on the back burner. In my mind the band never stopped, it was just something that I couldn't focus on at that time. I knew when the time was right, the Murderdolls would be back.

HP: What makes this the right time for the Murderdolls?

JJ: The most basic reason is that we've put together enough great songs to make an

album. We've been working on this album on-and-off over the last few years, recording a month or so at-a-time whenever we all had the chance, and we ended up having 21 songs done. We decided to take the 15 best and put them on this album. It's the right time for the Murderdolls to make their mark. The world needs us—this kind of music is exactly what everyone needs to hear right now. There's nothing else like it out there. At least, I'm not hearing anything like this. You've got great playing on this album—Tripp's leads just rock! And there's no question that Wednesday is gonna end up being a huge star.

HP: Has the band maintained this lineup since 1995?

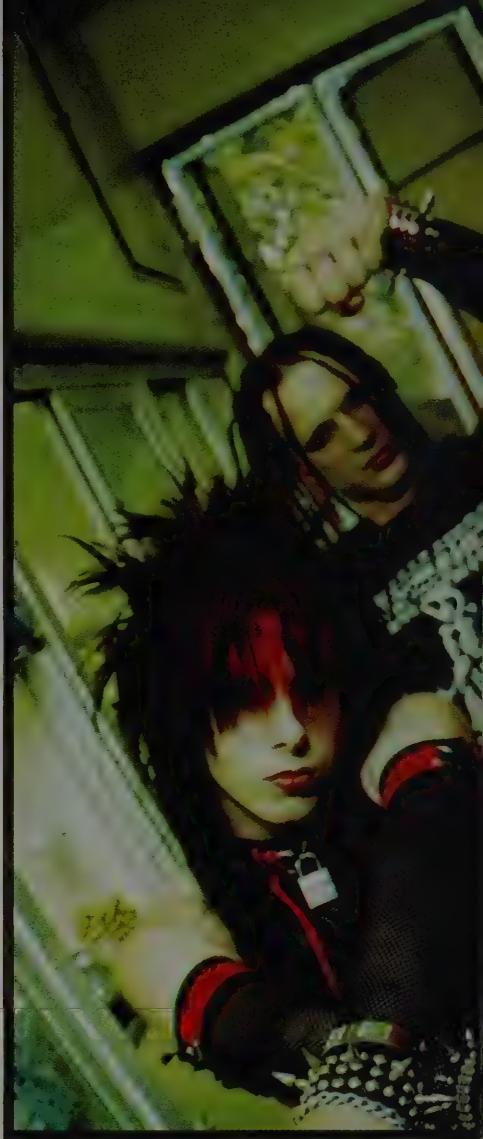
JJ: No, it's been completely re-worked in the last two years. I started it with the original singer. But he left about a year ago, and that's when things really started to change. We found Wednesday, which was a very big deal, and everyone else just kind of fell into place. Wednesday and I wrote most of the new

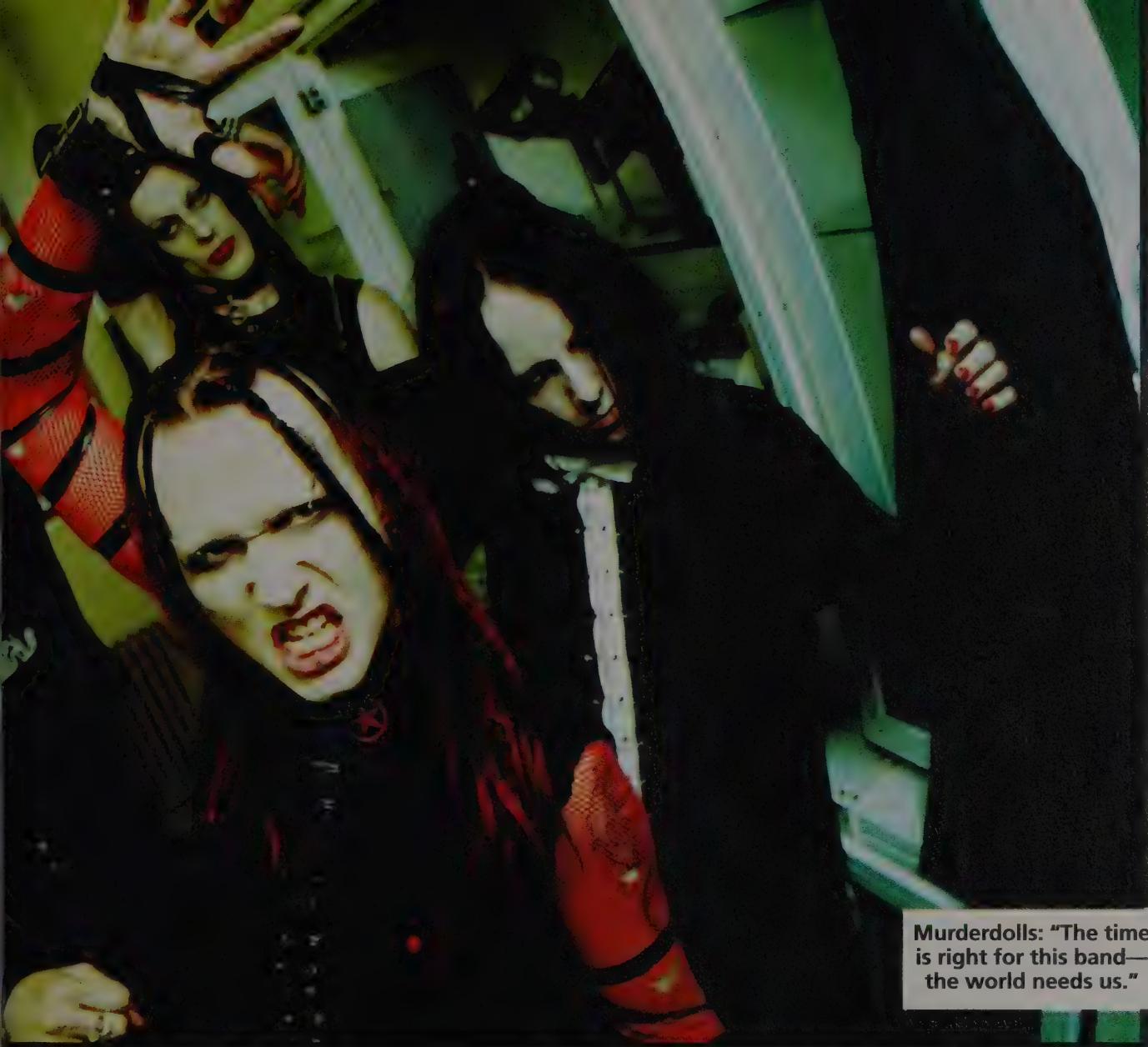
songs in a relatively short time, and things just took off from there. Once I knew that we had the material together, making an album was the next logical step.

HP: The music you make has been called "classic metal", "glam metal", "riff rock" and just about everything in between. How do you feel about that?

JJ: We've heard it all, and it's all okay with us. It's basic rock and roll to us. It's very aggressive, and it's got a definite attitude, but it's not something that's going to make people say, "Hey, that's something totally new." It's not. It's the kind of rock that I love—the kind of stuff I grew up listening to. I loved the New York Dolls, Twisted Sister, Motley Crue, those kinds of bands. The problem is that nobody is playing that kind of music these days. That's why I keep saying that the Murderdolls are needed right now.

HP: There has been some criticism in certain circles in regard to the lyrical content of the album. It's kind'a nasty and somewhat dangerous. How do you respond to that?





Murderdolls: "The time is right for this band—the world needs us."

JJ: You can't take everything you hear on the album at face value. We did a lot of the songs in a very tongue-in-cheek manner. We know that some of the things we say will rub people the wrong way, but that's the whole point. We don't want anyone to take what we do seriously. You can't take it literally. That would be very stupid. But if you approach it from the rock and roll perspective—which is our perspective—it's all kind of fun... and kind of funny.

HP: We're curious—what made you decide to play guitar in the Murderdolls?

JJ: Actually, the guitar was my first instrument... before I switched over to playing drums. I started with the guitar when I was a little kid—maybe about five. I've always been pretty good at it, but the guitar has always been a struggle for me. I've worked really hard to get somewhere with that instrument. With the drums, it was different. I was pretty good on them from the moment I started. I guess most people—especially Slipknot fans—will always think of me as being a drummer, but I am proud of my guitar playing.

"This is totally different from Slipknot—both bands have their place."

HP: We've got to ask the most obvious question: how does the success of the Murderdolls impact on the future of Slipknot?

JJ: It really shouldn't have any impact on Slipknot. I'm still very much a part of that band, and I'm very proud of everything that we've been able to accomplish. We just needed a bit of a break from everything that's happened to us over the last few years, and this is what I'm doing with my time off. I speak to the guys in Slipknot all the time, in fact we just had a big meeting last week, and we should be getting together to start writing and recording by the end of the year. Trust me, Slipknot will be back, but right now my attention is with the Murderdolls.

HP: How does it feel to be letting people see your face for the first time after all the years in Slipknot?

JJ: It's been very interesting. Some Slipknot fans feel that none of us should ever show our faces. I kind of understand that. But this band isn't Slipknot. It's something else entirely.

When Saliva first blasted onto the New Metal scene back in 2000 with their explosive debut disc, **Every Six Seconds**, they seemed to catch everyone a little off-guard. Indeed, this Memphis-based hard rock unit appeared to emerge from thin air with a sound so different, so volatile and so down-right entertaining that you couldn't help but sit up and take notice. They were loud. They were brash. And they had a certain unmistakable swagger that marked them as people you didn't want to mess with in a dark alley. In 2002, however, a few basic things have changed for vocalist Josey Scott, guitarist Chris D'abaldo, guitarist Wayne Swinney, drummer Paul Crosby and bassist Dave Novotny. They're still loud, brash and just a bit arrogant. But as they prepare to hit the road in support of their sophomore disc, **Back Into Your System**, they know that they're not about to sneak up on anyone.

"It's cool that people out there seem to know who we are and have some expectations," Scott said. "We like that. We like knowing that they're waiting out there with a 'come-on and show us' look on their faces. Well, that's exactly what we plan on doing."

The fact of the matter is that the members of Saliva have been showing everyone exactly what they can do ever since their debut album first hit the streets. Indeed, the last few years have been a hectic time for these wild-eyed Southern boys as their fame and

prestige within the rock community has grown by leaps-and-bounds seemingly on a daily basis. Not only did they score big with such hits as *Your Disease*, and not only did they turn on concert crowds with their no-holds-barred stage antics, but this power-packed unit also emerged as an everywhere-at-once musical force, with their songs appearing on movie soundtracks like *Spiderman* and *Resident Evil* as well as on WWF wrestling compilations. But it is the appearance of **Back Into Your System** that Scott believes will be the key to his unit's long-term success.

"Doing all those other things was a lot of fun," he said. "I loved working with Chad Kroeger from Nickelback on *Hero* for the *Spiderman* soundtrack. And everything else we did was great too. But when we all went up to Vancouver to start recording this album, there was a very different feeling to it. This wasn't about fun and games. This was about making the best damned rock and roll album we possibly could make. I think we did a pretty good job."

Now with the success of **Back Into Your System** extending the realm of influences first created by **Every Six Seconds**, Saliva truly seem to be on the verge of grabbing hold of rock and roll's gold ring. They've already emerged as a major force on both radio and MTV, and their international tour dates have fast-become some of the hottest tickets around. As Scott was quick to note, things

couldn't be going better for he and his bandmates. With every winning hand they play in rock and roll's high-stakes game of chance, it becomes increasingly apparent that Saliva's rocket-ride journey to the very apex of the hard rock world is ready to kick in the after-burners.

"It's just amazing," Scott said with a laugh. "Every day I wake up and wonder what's gonna happen next. It's like being on an amusement park ride, but on this ride, you never know exactly what's happening to you, or where you're gonna end up. But it certainly is exciting— more than I ever could have imagined."

Scott and his bandmates have been dreaming of partaking in exactly this kind of rock and roll thrill ride ever since they first got together back in 1996. At first it was slow going for this hard-edged quintet, with the Tennessee club circuit providing equal amounts of support and disdain for this long-haired, riff-happy unit. While some of the folks back home might have preferred them to just crank out carbon-copy versions of old Elvis standards, a young, hip and born-to-rock contingent of Volunteer State supporters slowly began to provide the Saliva crew with more than enough impetus to begin the long and often arduous journey up the New Metal mountain.

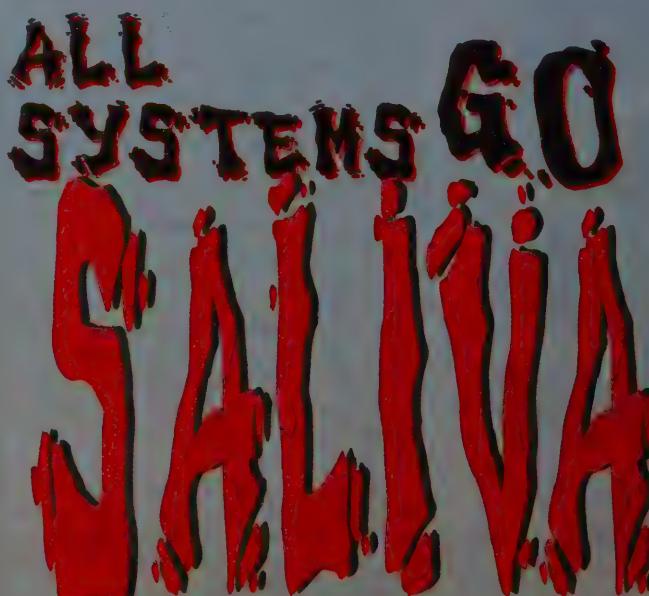
"People can sense what this band is about the first time they hear us," Scott said. "It's about chemistry and everyone working together to make something sound really incredible. From the very beginning we were all after the same thing, and that was to create something heavy yet melodic. We had all been in different bands before this, and none of those groups managed to satisfy us in the deepest musical sense. So when we formed Saliva, the immediate goal was to write great songs and play them with as much passion and power as we could."

Utilizing a brain-numbing combo of metallic riffs, hip-hop melodies and grunge attitudes, Saliva often comes across as the bastardized synthesis of a wide variety of 21st Century musical marriages. But rather than sounding like a somewhat misguided mélange of conflicting rock and roll styles, this fivesome

"People now seem to know who we are, and they have expectations of us."

manages to infuse their high-energy sound with enough originality and heart-felt passion to let anyone with ears know that they're listening to something very special. On each and every one of their new songs, this unusual unit manages to pull out all the stops in their quest to provide all who listen with a non-stop, action-packed rock and roll extravaganza. But despite all the attention that Saliva have been generating, the band knows that their career fortunes will go only as far as the charismatic Mr. Scott can carry them.

"I really take it as a great compliment when people say that they can feel my passion when they see me on stage," Scott said. "If I'm getting that across, then I know I'm really doing my job. I like to think that our songs, our videos and our stage shows have helped to make people curious about us. Right from the start we knew we had something that was different and special, and we treated it that way. We didn't feel the need to rush anything. We wanted it all to develop at its own speed. You never really know what's going to happen in rock and roll. That's one of the first things we learned when we started this band. When you're full of confidence, there's always someone to knock you down, and when you're feeling low, there's always something to pick you up. That's why we're just enjoying this ride as best we can—and we're staying ready for the next challenge that comes our way."





HIT PARADE

It must be that some bands are getting fed up with trying to find creative titles for their albums. Maybe they feel that a fan's focus should be strictly on the music rather than on some ever-so-clever grouping of words designed to fall trippingly off the tongue. How else should we interpret the recent spate of bands ranging from Down to Def Leppard to Soulfly that have chosen to simply attach a number to their latest disc? In Down's case that number was **II**, for the Leps it was the letter **X**, and for Soulfly it's the equally demonstrative **3**. But, as Soulfly's legendary guitarist/vocalist Max Cavalera is quick to explain, the bottom line of all this is that it really isn't particularly important what a band decides to title their disc—as long as the

"On this record we've reached a level of maturity only hinted at on the first two albums," he said. "There are surprises lurking around every corner, but the basic musical chemistry we share as a band is really the focus here. And having Roy back in the band has been a huge help for us. He was with us on our first album, then he left when he was going through a strange period in his life. But he was never meant to leave, so when he expressed interest in coming back, we welcomed him with open arms."

While he may enjoy sharing Soulfly's musical focus with his bandmates, there's no question that Cavalera remains the band's unquestioned focal point. From the moment 15 year ago

SOULFLY

BY RANDY SMITH

musical output is there to blow us all away.

"It wasn't done because we're lazy," said Soulfly's spiritual, emotional and musical leader. "There's definitely something powerful about the number '3'. That's the real reason I didn't even want to have a title for this record. And, in addition, I wanted people to know this is our third album because a third album in a band's career is very important. Look at groups like Metallica and Black Sabbath—one had **Master of Puppets** as their third album, the other had **Masters of Reality**. I hope our third album can be just as awesome."

While it will be left up to the metal masses to finally determine whether or not **3** stands along-side those aforementioned classics as a vital slab of metallic intensity, there's no denying the power, precision and diversity housed within Soulfly's latest opus. With the band stepping up to add even more creative elements to their ever-changing and equally unpredictable metal cauldron, it is clear that this effort already stands as a landmark achievement for both Soulfly and Cavalera. Joined by bassist Marcelo D. Rapp, guitarist Mike Dolling and returning drum "god" Roy Mayorga, half a decade removed from his tempestuous and still controversial parting-of-ways with his original band, Sepultura, Cavalera seems to be fit, focused and determined, a man who knows he's at the helm of a band that's in prime rocking condition.

when he first landed on American shores from his native Brazil, Cavalera has been a man on a quest. Whether it was as part of Sepultura, with whom he toiled for a decade, or as the lead figure in Soulfly, Cavalera has happily assumed the point position in heavy metal's ongoing attack upon the contemporary music mainstream. And while many within the metal underground have drawn some obvious and apparent comparisons between Soulfly's **3** and such classic Sepultura efforts as **Chaos AD** and **Roots**, Cavalera does his best to keep everyone's focus on the here-and-now.

"I understand that the music I make will always draw upon certain influences," he said. "My love of heavy metal, as well as some Brazilian musical traditions will always serve as the base for what I create. But when people start making comparisons between bands or even between albums I never feel comfortable. I understand it, and on some levels I appreciate it, but I am never very comfortable with it."

Today, as Soulfly sets out to tour all corners of Planet Earth in order to promote their latest release, Cavalera's intent on bringing his highly eclectic metal sounds to the world has escalated at an almost exponential rate. As he and his bandmates continue to create their own unique brand of metallic mayhem while on the road, Cavalera senses that the time is right for his unique brand of metal—where on new songs like *Tree of Pain*,

Seek 'N' Strike and *Call To Arms* tribal rhythms, spiritual awareness and even samba-style beats jockey with the band's traditional heavy-handed guitar sounds for prominence—to assume its rightful place in the hearts and souls of metal fans around the globe.

"I've never been influenced by trends or by what's happening at any given time," Cavalera said. "I've only been influenced by my own tastes. Anyone who has followed my career over the years knows that my music has certainly changed in some ways—but it has never been so that it would better fit into any current style. It has changed naturally and with a specific intent, and I believe that this album is an excellent example of that."

It would seem abundantly clear that **3** is destined to add another gilded feather to the musical hat of Soulfly. Following the success of the band's self-titled 1998 debut, and the corresponding kudos handed their Y2K effort, **Primitive**, many metal fans were anxious to see where

HEAVY DOES IT

"There's something very powerful about the number **3**."

Cavalera's metal express would next carry him. The answer to that question is now at hand. Unpredictable, unabashed and unrelenting, the music on **3** once again proves that Cavalera will never let the supposed "limits" of the heavy metal style deter him from exploring the outer-reaches of the contemporary music world. This is a rocker clearly in touch with both his past and his present, and **3** fans both new and old can sense that this special heavy metal force is once again operating at the peak of his creative powers.

"I'm very proud of this album because I think it carries Soulfly to where I want this band to be," he said. "We did a good job in establishing our identity on the first two albums, but this one really puts our creative stamp on things. I'm proud of that. I'm still very pleased with the first two albums, but there was still so much going on in my life at the time we were making them. I wanted just to focus on making new music, and have people focus on my future rather than my past. I think now I have finally gotten to the point where the fans will accept where I am in my life and where I am with my music."

MAX CAVALERA



HIT PARADER

LYRICALLY SPEAKING

the story behind the song

BY RENEE DAIGLE

THANKS, YOU'RE THE BEST!

As we embark on our November issue, which calendars the thankful season, **Lyrical Speaking** didn't want to miss the so-called "thank you" bandwagon, so we jumped on in full force and headed north in search of an unforgettable beat!

First stop, we sat down with guitarist, singer, and songwriter Leslie Stanwyck from the Toronto-based band, Universal Honey. We couldn't resist asking her about their new album, the meaning behind the song, *Won't Find You*, and, of course, the talented, high profile artist she's most thankful to have engineered part of her latest musical masterpiece!

Last year, in the midst of a blizzard, Leslie was the opening act at the "Home for the Holidays" show in Buffalo. That's when she met up with Robby Takac from the alternative rock band, the Goo Goo Dolls and gave him her band's current CD, **Fearless**.

As the holiday tale began to unravel, Leslie disclosed, "Approximately a month later, a remix arrives out of the blue. He just did it—we were totally surprised!" She adds, "When we first heard it, it was pretty exciting. We are really happy with what he did to it. Since then he has also remixed some of our other songs, which we love, too."

Leslie explains, "Robby changed the loops and added a lot of different textures." She continues, "He took some vocal lines and reused them throughout the song. He also took a couple of sections of the song and repeated them— changing the structure a bit, like at the end of the bridge. Also, if you listen to the start of the song there is a really cool sound—we loved it and asked Robby what the heck it was! It turned out he bumped a guitar by accident while recording and that was the sound it made. He liked it and kept it. We think the song has a lot more groove than the original. He really created a cool vibe."

Wow! Leslie with all this phenomenal musical success happening around your band, what's the concept behind your lyric writing? "With the song, *Won't Find You*, as we write most of our songs, chords and melody to start, then we sit down together and play it over and over. While I sing the melody, no lyrics, just nonsense really, mostly vowels, words start to form in my head. As we do this, we also make changes along the way—experimenting with different lines and phrasings. Bass and guitar riffs start to evolve and then we work on an arrangement that feels right. We'll often make changes lyrically and musically when we are recording the song."

The meaning behind the song: "*Won't Find You*" is about searching for something you've lost—it could be a lost love or a longing for better days or even searching for something you've lost within yourself... innocence maybe. Though there is a kind of acceptance of that loss in the song: *I should accept the fact I lost you, it's should not will—but there's at least hope that one day you'll get over it,*" sings Leslie.

She adds, "We would probably write a song more from an emotional response to a phrase or situation." On a more serious note, she continues, "I guess that's the way a lot of lyrics are probably written. Expression of the human condition—love, anger, sadness, joys. Unless you're writing songs like: *The Roof Is On Fire*, although it sounds pretty surface, maybe it's about internal rage, I don't know. For example, if someone walked by and said hello we would probably write a song on how we were feeling when they said hello, or what kind of day that person had before saying hello, or what did they really mean when they said hello. It's a bit analytical but that way you've got so much to write about, there are so many angles. I think with most situations there is so much more going on than we know... or than we want to know—but sometimes a cigar is just a cigar."

When we found our favorite bassist, Robby while he was in town promoting his band's latest release, **Gutterflower**,



Leslie, in the studio, working on their recent release, **Invincible**.

on a daily basis all of a sudden there not using the same stuff they were using it when I was doing it. I took the past couple of years, when we had some down time, and bought some computer systems and learned how to run all this stuff, and now I get to travel with it now. I have a few different set-ups, but I basically travel with my entire recording studio."

With his new hobby, Robby has been busy at work designing new music. He explains, "I have gotten into whole weird thing now where bands will send me a demo and I'll take their demos on Pro Tools and I'll chop it around, and I'll change keys, and I'll rebuild these sections, and I'll rearrange things and I'll add background vocal lines, or I'll find a loop or something that just like a riff that I believe will fit, and then I'll send it back, and it's almost a different song. Okay, now learn this. It's kind of cool! It's like a whole different school of doing all this—it's an amazing sketchpad, it's an amazing springboard—

pitch back for your ideas.

Yeah, it's great! Because, the kids can try anything! Rather than having to go into rehearsals with the band, 'I wonder what that will sound like?' if it sounds three times at the end. You can just do it this way. It's that fast. It's that great!"

Sometimes it does pay off to take risks, because you would have never found what you were actually looking for in your life. After all, music is the cure for whatever mood you're currently feeling, and it reflects in the end result.

Enough said.

and asked him a few questions regarding his latest creative venture. He explains, "It took me seven months to do four songs," remarks Robby. "I have been kind of fitting the Universal Honey songs in between the cracks. You know, I really love that band!"

He adds, "I have been in a learning phase the past few years, I left the recording thing a while ago and started to tour all the time." Robby recalls, "You know, the 8-9 years that I was out of it

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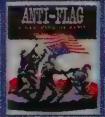
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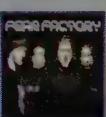
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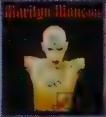
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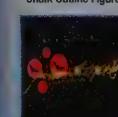
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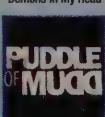
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Fans often have a mental image about what it might be like to be in a major label heavy metal band. They envision the bright lights, the babes, the corporate jets and the adulation of millions around the globe. Indeed, it is just about everyone's dream at one time or another to be a member of a successful rock and roll group. But the members of the Union Underground want those fans to know that while they wouldn't trade their jobs with anyone else's, hard rock life isn't always the fast-lane highway to fun and sun that it might appear to be.

Indeed, traveling hundreds of miles between gigs with as many as a dozen people crowded in the tight quarters of a tour bus is far from glamorous. Opening act gigs where your dressing room looks and smells like a New York City subway station just seems to go with the territory. And instead of fancy meals at the best restaurants with a bevy of willing ladies on your lap, dinner often consists of road-side takeout, or a cold backstage sandwich.

UNION UNDERGROUND

ROCKIN' THE NATION

"We'll sacrifice as much as necessary to keep having people hear our music."

Despite the inherent difficulties that often face a young band in the hard rock world, vocalist Bryan Scott, guitarist Patrick Kennison, bassist John Moyer and drummer Josh Memelo wouldn't have it any other way. Nothing's ever been handed to this fast-rising Texas-based unit and they imagine that few things ever will. The members of the Union Underground are willing to bust their hump for everything they achieve in the contemporary music world, and judging by the reaction their hard work has generated for both their debut disc, *An Education In Rebellion*, and their recent mini-album, *Live... One Nation Underground*, you've got to believe that these guys have their priorities in the right order. While their full-length album has now been out for well over a year—and the band has constantly been on the tour trail virtually from the day of its release—these four young rockers know that getting the chance to have people hear their music is worth any price they have to pay.

"We've had our share of overnight bus rides and missed meals," Scott said. "But you're never gonna hear us complain. We're so thankful for the chance to play music and do what we love every day that everything else just doesn't seem very important."

Unquestionably all the inherent difficulties associated with trying to "break" a band in today's ever-competitive New Metal world have forced bands like the Union Underground to pull out all the stops in their quest for recognition. But such an attitude regarding their present lot in rock and roll life certainly did not come overnight for this San Antonio-based unit. In fact, it took the band's creative core, comprised of Scott and Kennison, well over two years of hard work to begin getting people inside the rock community to even begin listening to the heavy-handed

sounds that the Union Underground was creating. Indeed, just finding other musicians who shared this duo's passion and commitment proved to be quite a challenge. After they first started writing and jamming together in 1997, the two had to dig deep into the traditionally rich South Texas music scene before finally uncovering Memelo and Moyer.

While this fledgling unit's immediate goal was achieving some sort of recognition in their home state, they sensed that a long-term stint in the relative isolation of San Antonio could prove to be a major hindrance to their career aspirations. So as the group rocked on, filling area music hangouts and gradually building a reputation as the hottest club attraction in the Southwest, they also started eyeing more expansive musical opportunities. At the exact same time, a number of indie labels were beginning to become aware of the Union Underground's local appeal, and quite a few of these firms stepped forward to offer the band a recording deal. But these guys knew right from the start that they wanted to shoot for the top, and only a major label contract would permanently draw them away from their Texas foundation.

"We always wanted to be on a major label," Scott said. "But at that point in our career, the only people who were contacting us were guys from the indies. We really appreciated their interest, and one of those guys in particular took such an interest in us that within a few months he had agreed to become our manager. Initially he had come to check us out and

BY STEVE LEWIS

sign us to the label he was working for, but after seeing us on stage, and witnessing that kind of reaction we were getting, he came to the quick conclusion that we needed a much bigger forum than his label could provide. He ended up working our demo tape for more than a year, and that's when a major label stepped forward with the kind of attitude and the kind of support we were looking for all along."

With their long-desired recording deal in their back pocket, and their road-tested array of heavily metallic tunes firmly in hand, the Union Underground felt more-than-ready to take their act into the studio. There they began laying down the wall-shaking, hard-hitting tracks that comprise *An Education In Rebellion*, a disc that loudly and proudly serves as this unit's rock and roll call to arms. And over the last year that clarion call has been answered by tens of thousands of young metalheads around the nation, all drawn by the Union Underground's rough-and-ready sound and their no-nonsense approach. Such songs as *Natural High* and *Revolution Man*—tunes the band had already performed literally hundreds of times in clubs—provide all who hear them an overwhelming taste of the power and passion housed within each note this group lays down, both on album and on stage. And now after honing their sound to an even greater edge by month-after-month of road work, it has become abundantly clear that as this unit begins considering material for their second album, they remain more determined than ever to carry the heavy metal form to exciting new frontiers.

"I'd be lying if I didn't tell you that we've always wanted to be a successful band," Scott said. "I know we've all just come through a period in rock and roll when it seemed to be un-cool for musicians to say that they wanted to be big. But we're not like that. We play 'big' music. We believe that we can be a really big band."

UNION UNDERGROUND



HIT PARRADER

For those of you perhaps too young, or too dumb, to remember, there was a time in hard rock's not-so-distant past (well... it was 15 years ago) when Def Leppard was the biggest band in the universe. Historic albums like *Pyromania* and *Hysteria* sold tens-of-millions of copies around the globe, and the band packed arenas and stadiums from Topeka to Tokyo. Throughout it all vocalist Joe Elliott, bassist Rick Savage, guitarist Phil Collen and drummer Rick Allen (along with ten-year guitarist Vivian Campbell) lived a soap-opera like existence filled with excessive partying, incredible fame and unimaginable tragedy. Their 25-year history is truly the stuff of rock legend, a tale low-lighted by the alcohol-related death of founding guitarist Steve Clarke and the auto accident in which Allen lost an arm. But through it all, these natives of Sheffield, England have survived and conquered. Today, with the release of their tenth album, cleverly titled **X**, these legendary rockers remain as vital, as focused, and as entertaining as ever.

"I think we're probably a better band today than we've ever been," Elliott said. "I kind of smirk when people bring up the fact that we've been around for so long. I think back to all the criticism we've endured, all the heartbreak we've suffered though, and I can't help but smile about it. It makes me think back to seeing Pete Townshend of the Who on stage one night when a fan interrupted him while he was talking on stage. The guy in the crowd shouted out 'get on with it'. Pete kind of shot him a grin and said, 'Getting on with it is something we know how to do.' That's true for Def Leppard as well. We've lost a member and had another suffer a horrible injury, yet we still know how to get on with it."

With **X**, Def Leppard have indeed gotten on with it—and they've done so in their own inimitable fashion. Having written and recorded the disc's songs in such varied locales as Elliott's home studio, Los Angeles, and Sweden, the band emerged with a dynamic disc that was simultaneously new and exciting while remaining true to the group's fabled legacy. On such tracks as *Unbelievable*, *Everyday* and *Gravity*, the Leps once again show that neither the passage of time, nor the shifting tastes of the contemporary music market have served to dull their razor-sharp attack.

"This is a record made up of great songs," Elliott said. "In some ways we may finally get to prove this time that we're more than just a heavy metal band. A lot of this material is heavy, but there are definite rock and even some pop things mixed in. That's all part of who we've always been—if people have taken the time to notice."

Well, Joe, it seems that many people have noticed Def Leppard during their two-and-a-half decades atop the metal mountain. During that time the band has been lauded as the most successful band in the history of the hard rock realm, selling more than 45 million albums in the process. They've been hailed as the band that first brought hard rock to the music mainstream back in the mid-'80s. And they've occasionally been derided for their overtly accessible approach. Quite simply, during their 25 year career, Def Leppard have heard, seen and done it all.

"I think that a lot of things in rock and roll, whether they be

the way people dress, the way they cut their hair, or the kind of music they make, tends to go around in circles," Elliott explained. "Trends seems to be happening faster than ever these days. Our kind of music went out of fashion when grunge came in. There's no doubt about that. But now grunge, and the kinds of music that followed it, have all run their course and it seems like it's time for rock and roll to be making a big comeback. I think we can still be a big part of that."

The release of **X** stands as the latest chapter in a saga that certainly ranks among the most intriguing tales in the annals of rock and roll. Here's a band that through their own sheer persistence rose from humble beginnings in Sheffield, England, to become the single most commercially potent band of the mid-'80s. Def Leppard's albums broke every existing hard rock sales

record—with that figure still increasing on a daily basis. But at the exact same time that such songs as *Photograph*, *Rock Of*

Ages and *Pour Some Sugar On Me* were making the Leps the unquestioned kings of mid-'80s rock radio and MTV, the band was suffering through a series of personal disasters that would have done justice to any prime-time television tear jerker.

Soon after the band's first album was released, original guitarist Pete Willis was fired due to what those around the band termed "a bad influence," which in fact, later was revealed to be both an over-fondness for drinking, and an under-abundance of talent. While Willis' departure seemed to only temporarily upset the band, in fact it only began to prepare

them up for the true disasters that were soon to come their way. First, drummer Rick Allen lost his arm during a New Year's Eve 1986 auto crash. The accident put the skin basher in a British hospital for the better part of three months. But almost as soon as he emerged, he stated his determination to return to his drum stool with Def Leppard, and less than a year later—with the aid of a specially designed electronic kit—that's exactly what he did.

Only a few years after Allen's accident, however, another tragedy hit the band when Clarke was found dead (an apparent suicide)

after suffering through a long battle with drugs and alcohol. Clarke's death cast a pall over the band that briefly seemed destined to break Def Leppard asunder. In the wake of his passing, both Collen and Elliott went through bouts with alcohol abuse that threatened to put their own lives in danger. But throughout it all, the band managed to temper their problems as well as their grief, and bravely forge ahead. As it happens, **X** returns the band to many of the artistic ideals that originally helped establish their reputation. For 25 years Def Leppard have reigned as the unquestioned kings of the pop/metal domain, and they still seem unwilling to relinquish that crown for anyone or anything.

"The simple fact is that we can't avoid being who we are, and we really don't see any reason that we should try to be anything else," Elliott said. "We do this because we love it. Clearly we don't need the money. If it was about that, we could have retired in 1988. What we do is make music, and we all believe that we've still got great songs inside us."

ROCK & ROLL XTASY

DEF LEPPARD

BY ROB ANDREWS

"We're probably a better band right now than we've ever been."

DEF LEPPARD



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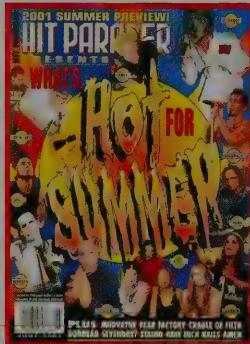
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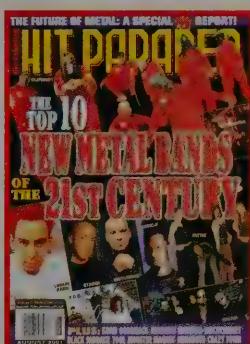
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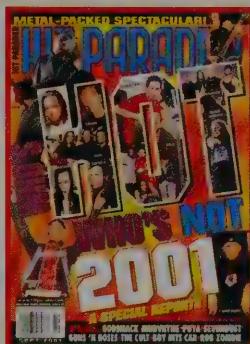
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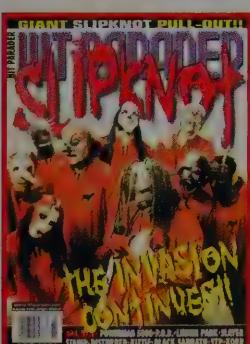
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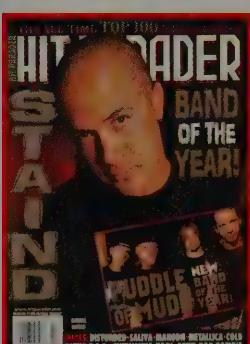
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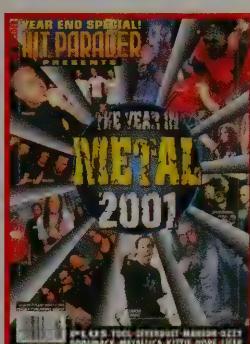
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REVIEWS OF THE NEWEST CDs

OZZY OSBOURNE, *LIVE AT BUDOKAN*

It seems like Ozzy Osbourne is everywhere these days. He's a TV star thanks to his hit sitcom, *The Osbournes*, he's a mainstream media personality with his face on magazines from London to L.A., and he's a business tycoon due to the on-going success of the annual OzzFest metal extravaganza. So it would only make sense that the Ozz and his ever-clever wife Sharon would attempt to cash in on this unexpected round of Ozz-mania with a new album. The best they could apparently come up with on such short notice was **Live At Budokan**, a highly serviceable but rather uninspired collection that features a rowdy mix of recent Ozz hits and long-standing classics all performed in front of a highly responsive Oriental throng. This one is for Ozzy die-hards only.

GRADE: B-

HALFORD, *CRUCIBLE*

You've got to hand it to Rob Halford. A decade after departing from the legendary Judas Priest, the dude still has his metallic chops in fine working order. While his latest disc, **Crucible**, lacks the instantly appealing, in-yer-face nature of his 2000 "come-back" album, **Resurrection**, this stands as one of the more diverse and challenging heavy metal releases of the year. From the molten fury of *Betrayal* to the emotive energy of *Hearts of Darkness* this is that rarest of commodities—a mature and thoughtful metal collection. Still, there will be those who prefer it when Halford simply delivers the three-chord opuses that he does so well rather than drift off into this more "progressive" direction.

GRADE: B+

DISTURBED, *BELIEVE*

The oldest adage in the rock and roll book is that a band's got a lifetime to make their first disc, and two weeks to make their second. Well, the members of Chicago's favorite New Metal attraction, Disturbed, have taken that adage and turned it inside out. Following the break-out glory enjoyed by their triple-platinum debut, **The Sickness**, the band's sophomore offering, **Believe**, proves to be an even

more intense, emotive and satisfying collection. While many of the basic elements that made this quartet's first album an instant classic are again evident here, the band has seemingly gone out of their way to shake things up as often and as radically as they can. Most of the time it works like a charm, delivering a blistering, often vitriolic, yet almost shockingly melodic metal sound.

GRADE: A-

SEETHER, *DISCLAIMER*

From the sunny shores of South Africa comes Seether, a fascinating new hard rock band centered around the multi-dimensional skills of vocalist/guitarist/ songwriter Shaun Morgan and bassist Dale Stewart. Though this unit's approach may initially sound a bit unusual to American



Seether: Interesting stuff.

ears since it does defy many of the already-standard 21st Century New Metal "rules," the power and precision which this unit bring to their songs, as well as the lyrical dexterity featured in those odes, marks Seether as a potential break-out sensation during the latter stages of 2002. Indeed, the band's recent performances at OzzFest made many sit up and take notice.

GRADE: B

VEX RED, *START WITH A STRONG AND PERSISTENT DESIRE*

It seems almost trite to say that the British heavy metal scene hasn't exactly been bursting with stellar attractions in recent days. Sometimes it seems as if our metallic brethren across the Big Pond haven't produced a note-worthy hard rock attraction since the halcyon days of Def Leppard and Iron Maiden. But perhaps all of that is about to change with the arrival of Vex Red and the release of their debut disc, **Start With A Strong And Persistent Desire**. No, none of their material is about to change the world, nor is their look or attitude about the revolutionize the contemporary music scene. But housed within the band's songs are heart-felt lyrical messages delivered with enough guitar-driven musical power to get your foot-a-rockin' and your head-a-knockin'.

GRADE: B-

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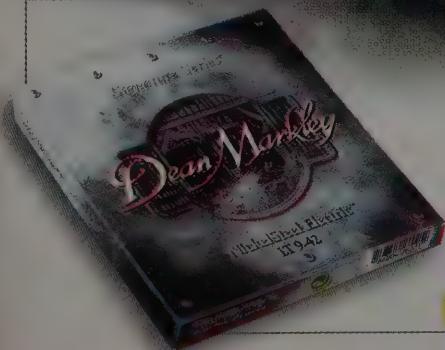
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rating system: *****awesome ****slamin' ***smokin' **lame *trash

DIO, KILLING THE DRAGON

(Spitfire Records, 22 west 38th St, 7th floor, NYC 10018; phone: 212-354-1101) In the minds of many, Ronnie James Dio has long reigned as the "voice" of the heavy metal domain. Whether it was during his legendary stints with Rainbow and Black Sabbath or while he's fronted his own band, this pint-sized dynamo has established himself as one of the hard rock form's premier vocal practitioners. While Dio may no longer instantly hit the top of the metal charts with each of his album releases, as proven on his band's latest effort, **Killing The Dragon**, the man certainly still has what it takes to make heads bang and fists pump. Relying once again on the guitar-driven power and the swords-'n'-sorcery lyrical imagery that first won him acclaim, on his latest foray, Dio proves that great voices—much like great metal—can never be silenced.

RATING: ****

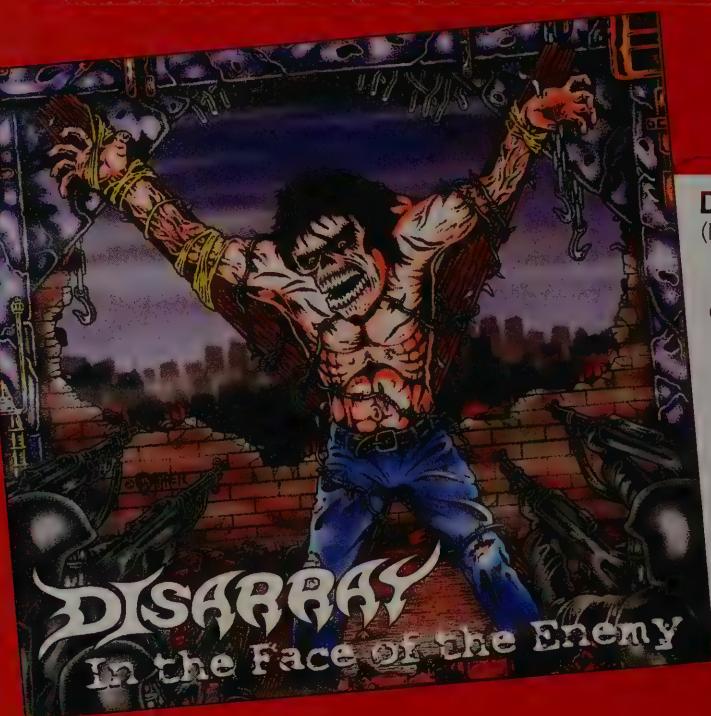


DISARRAY, IN THE FACE OF THE ENEMY

(Eclipse Records, PO Box 215, Butler, NJ 07405; phone: 973-492-1976)

The interesting-bands-are-everywhere ethic that seems to define much of the contemporary metal world is once again proven with the emergence of Disarray, the proud sons of Dickson County, Tennessee. It's taken this unit nearly a decade of trial-and-error musical marksmanship (and two previous discs) in order to get their sound to the point where they felt ready to record their latest album, **In The Face of the Enemy**. But the long gestation period has now provided ample rock and roll dividends. Featuring a slew of memorable songs, first-rate musicianship and enough power to light up Pittsburgh for a week, Disarray seem like they're big-time bound.

RATING: ****



MASTODON, REMISSION

(Relapse Records, PO 2060, Upper Darby, PA 19082; phone: 610-734-1000)

In today's metal world, it often seems that commodities like "image" and "energy" have usurped "talent" as a prime ingredient for recognition. In the case of Mastodon, it seems as if those proportions have been placed back into some reasonable semblance of balance. There's no denying how heavy these rockers play—a fact repeatedly proven throughout the full-length debut, **Remission**. But housed around the band's thundering guitar outbursts and elephant-bellow wails is an undeniable talent to create some gosh-darn interesting song concepts. Quite simply, these guys can write, they can play, and they can sing. What more could you possibly want?

RATING: ****



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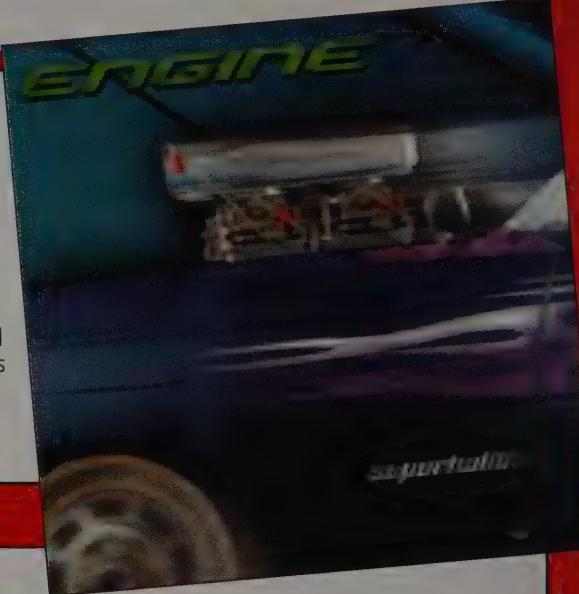
RATING: **

UPHILL BATTLE, UPHILL BATTLE

(Relapse Records, PO 2060, Upper Darby, PA 19082; phone: 610-734-1000)

Semi-interesting side-note: The band now known as Uphill Battle began their career in 1999 under the name Crawlspace before being forced to change that moniker due to another band having previously claimed it as their own. Back in 1996, the band now known as Sevendust began their career under the name Crawlspace before being forced to change it due to another band having previously claimed it as their own. Interesting, huh? With all that mumbo-jumbo aside, the fact is that no matter what they may choose to call themselves, Uphill Battle prove that they're one of the most uncompromising, unrelenting, and unstoppable forces on the metal underground. This is heavy-duty stuff from start-to-finish, the kind of music expressly designed to instantly kill bathroom fungus... go for it, if that's

of music expressly designed to instantly kill bathroom fungus... go for it, if that's



ENGINE, SUPERHOLIC

(Metal Blade, 2828 Cochran St, Simi Valley, CA 93065;
phone: 805-522-9111)

Many metal fans will know Engine's vocalist Ray Alder from his lengthy (and on-going) stint with Fates Warning. Those same fans may recognize Engine's bassist, Joey Vera, from his heroic stint with Armored Saint. Those two, along with guitarist Bernie Versailles and drummer Pete Parada have created Engine's sophomore release, **Superholic**, a rip-roaring hard rock collection that puts the proverbial pedal to the metal on Track One and doesn't let up for the next hour. In sharp contrast to much of today's hard rock, this unit produces their powerful sound with a smooth, effortless grace that instantly makes them stand out from the crowd.

RATING: ***

TEARABYTE, EMBRACE OBLIVION

(Screaming Ferret Wreckords, PO Box 56, Hillsboro, NH 03244;
phone: 603-770-0648)

These days you just don't hear too many bands proudly proclaim themselves to be "thrash metal" practitioners. That's a style that has seemingly fallen into a state of disrepair as rap/metal, grunge/metal and shock/metal all battle with one another for 21st Century prominence. Just don't try to convince the members of Terabyte about any of that. As shown throughout their new disc, **Embrace Oblivion**, this Dallas-based trio pull out all the stops to deliver a non-stop riff fest, complete with hooks heavy enough to land a whale and melodies that stick with you like day-old deodorant. This stuff certainly isn't designed to appeal to the weak-of-heart, or the weak-of-bladder. But if you want your rock loud, proud and in-your face, then Terabyte offers up a mighty interesting package.

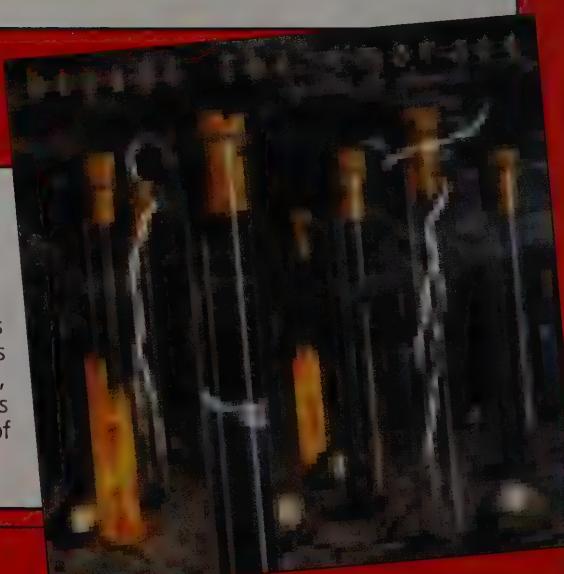
RATING: ***

BEYOND THE EMBRACE, AGAINST THE ELEMENTS

(Metal Blade, 2828 Cochran St, Simi Valley, CA 93065;
phone: 805-522-9111)

You've got to hand it to Beyond the Embrace. On their debut album, **Against The Elements**, this six-man metal army from New Bedford, MA has managed to create a distinct and at times disarming sound. Utilizing no less than three guitarists to comprise their heavy-yet-surprisingly-malleable sound, this unit blends thrash, dark metal and hard-core influences into a seamless and surprisingly satisfying whole. Despite the occasionally too-busy elements of their approach, this one rocks from first note to last.

RATING: ***



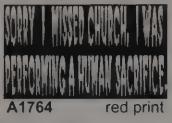
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BBY31 BBY30 BBY29 BBY28 BBY27

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TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

BY RENEE DAIGLE

...IS IT LOVE

Most cynics would say that "true love" is really hard to find! While, this statement could be true for a select few, it doesn't seem to be the case for skateboarding icon, Tony Hawk.

Tony has united together both his passions, music and sports, and can be seen and heard in his latest video game release, **Tony Hawk's Pro Skater 3** by Activision.

With this project, Tony explores an array of musical styles from hip-hop and metal to alternative rock and retro punk.

Musically speaking, the collection from **Tony Hawk's Pro Skater 3** soundtrack reads as follows: The Ramones' *Blitzkrieg Bop*, Red Hot Chili Peppers' *Fight Like A Brave*, KRS-One's *Hush*, Motorhead's *Ace of Spades*, Rollins Band's *What's the Matter Man*, House of Pain's *I'm A Swing It*, Xzibit's *Paparazzi*, Ozomatli's *Cut Chemist Suite*, Alien Ant Farm's *Wish*, Redman's *Let's Get Dirty*, Del the



Funky Homosapien's *If You Must*, AFI's *The Boy Who Destroyed The World*, Reverend Horton Heat's *I Can't Surf*, Adolescents' *Amoeba*, CKY's *96 Quite Bitter Beings*, Zebrahead's *Check*, Guttermouth's *I'm Destroying the World*, Nextmen's *Amongst Madness*, Bodyjar's *Not The Same*, and Made...

Capsule Markets' *Pulse*. As you might know, **Tony Hawk's Pro Skater 3** is the sequel to his best-selling sports game of 2000. It offers eight massive levels filled with people, traffic, and other interactive elements. The environments are brought to life with rich graphics and advanced special effects. Smoother, life-like animations and significantly improved tricks capture the style

of 13 of the world's best skateboarding pros. In addition, **Pro Skater 3** was designed to have

- online capabilities—which means you can skate against your friends from around the world.

- It's available on Playstation 2 (rated "T" for teens; blood, mild lyrics and suggestive themes), Nintendo GameCub, Playstation One



game console, and Game Boy Color (rated "E" for everyone; mild lyrics and violence).

Each version has its own unique feature from which you create your own skaters, or one of his legendary colleagues! The editors at **Hit Parader** believe that each version has its own satisfying rewards!

For more information on **Tony Hawk's Pro Skater 3** game, or the other **Activision** video gaming products, please click onto their web site at: activision.com.



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GEARING UP

TECK TALK

BY ROGER CLARKE

DOWN

For Down the "riff" is everything. To vocalist Philip Anselmo, guitarist Pepper Keenan, drummer Jimmy Bower, guitarist Kirk Windstein and bassist Rex Brown all that matters is the power, texture and emotion of the blood-chilling sound that they create. Such concepts as "subtlety" and "pacing" are unknown—or unwanted—commodities in the world of this Louisiana-based unit comprised of some of the heavy metal scene's most noteworthy and notorious characters. Indeed, for Down, the desire to get caught up in the raw, blatant and overwhelming power of a guitar-driven chord-from-hell seems to be this unit's primary reason for existing. As shown throughout their latest disc, **II**—which stands as a worthy if somewhat-delayed follow-up to the band's 1996 debut, **Nola**—Down is prepared to live by the riff, and if necessary, die by the riff.

"It got to the point where Phil came up to me a few weeks after we had first gotten together to make this album and said, 'You gotta stop coming up with those riffs,'" Keenan said. "He said that it was keeping him up at night worrying how he was ever gonna come up with enough lyrics for all the song ideas we were having. But that's part of the fun. With Down there's no big-time game plan. We just go where the mood takes us and work with what the music gives us."

In the eyes of many fans around the world, the teaming of these five like-minded rockers represents the power-packed culmination of the "stoner-metal" ideal. But to the members of Down, their on-again, off-again musical partnership was never designed to serve as some sort of metallic summit or as a meeting of the metal minds. Rather, for these expatriate members of Pantera, Corrosion of Conformity and Crowbar, Down simply stands as the chance for these hard-living kindred Southern spirits to get together, share a few smokes, toke and jokes and play the hell out of some great rock and roll tunes.

"We have such a good time when we're together," Anselmo said. "You can imagine when a bunch of Louisiana boys all get together and hang out for a few weeks. It can get pretty wild. But the music is always at the center of what we do. No matter what else might be going on at any given time, the music is the constant—there's *always* something musical going on."

The fact of the matter is that despite the belief that we *all* knew exactly what kind of music this unit would create whenever they got together, **Down II** has surprised many of the band's long time fans. Rather than depending solely on the Sabbath-inspired riffs that propelled along **Nola** (which by the way, pays titular tribute to the band's spiritual center, New Orleans, LA), on their latest creation the band has mixed a burning, churning cauldron of metallic ingredients that relies equally on classic metal philosophies, Southern rock ideals and stoner-rock attitudes. The resulting mélange of wall-shaking, heart-quaking musical magic is designed expressly to leave both these rockers and their followers drained yet strangely energized—as if some Greater Power has personally summoned together this

intoxicating rock and roll elixir.

"This album takes a big step ahead for us," Anselmo said. "I think when we made **Nola** we were just kind of having fun and fooling around. We didn't really know what was gonna become of those recordings. In some ways, that album was like a long, loud demo tape. This time, we knew there was an audience for Down already out there. They wanted to hear new music from us, and we wanted to give 'em something they could sink their teeth into. So we experimented a bit more, pushed everything to the limit—but at the same time, we kept the whole recording time to under a month. That was important to us."

The band's fast-and-loose recording process resulted in a disc that was free of the technologically-enhanced, studio-perfect sound that we've all regrettably grown accustomed to over the last decade. In sharp contrast to much of today's soulless, heartless and pointless metal music, the sounds created by Down reek of content, intent and import. But rather than continually hitting you over the head with their pretentiousness and pomposity, the Down boys somehow manage to maintain all of the "down home" charm and blue-collar sensibilities. According to Keenan, these guys never had to work at holding on to their back-to-basics perspectives; those are as essential a part of Down as their guitars and their amps.

"It's kind of hard to get too caught up with yourself with guys like these," the guitarist said. "They don't let you get away with anything. That's a big part of the fun for us. When we're together we're just five guys, hanging out in a big barn in Louisiana having fun. On top of that, we knew we had to get this record done in a hurry... we had only rented the gear for a month!"

When it became time for Down to hit the road last April for what would be their first true tour (they played a total of 13 dates following the release of **Nola**), the band knew that the gear they rented for their time on the tour trail wasn't going to be returned quite so quickly. Indeed, almost from the moment they planned their massive road sojourn, the quintet knew they were in it for the long haul. As demand for Down's stage time continued to grow from assorted venues around the globe, the band realized that they'd have to put their "other" bands on hold for the better part of the next year. For the likes of Corrosion of Conformity and Crowbar, such a sacrifice was understandable—after all, this was Keenan and Windstein's shot at big-time success. But for Pantera-mates Anselmo and Brown, all this road time threw a pall over the future of their platinum-covered band.

"I'm not gonna worry about what's next for Pantera," Anselmo insisted. "Right now I've got my hands full with Down, and it wouldn't be fair to anyone if I let my attentions wander away from what we've got to do on-stage every night. There'll be a time to address Pantera once we get this tour over with. We'll see where we stand and where we're going. But I'm not gonna do it a day before I have to."

DOWN



PHOTO: ANAMARIE DISANTO

INSTRUMENTALLY SPEAKING

A GUIDE TO THE LATEST GEAR

WRITTEN BY MICHAEL SHORE COMPILED BY ILKO NECHEV

The year 2002 is nearly over, so it's high time we got to the firm that's been using "2002" as a product name for over 30 years: Paiste, the Swiss-based third member of the cymbal-making "Big Three" along with venerable, Turkish-rooted Zildjian, and the most recent arrival, Canada's Zildjian-spinoff Sabian. All three companies make a wide range of superb cymbals that are used and endorsed by a long list of well-known players: Paiste (pronounced "PIE-stee") is the cymbal of choice for System of a Down's John Dolmayan, Slipknot's Joey Jordison, Slayer's Dave Lombardo, Korn's David Silveria, AC/DC's Phil Rudd, and Van Halen's Alex Van Halen, among many others.

Which brand of cymbal you use can come down to taste, and Paistes have their own vividly bright, clear and focused sound; Zildjian and Sabian cymbals can't help sounding darker (as in lower-pitched) in comparison. Paiste had long been big in Europe when its distinctive sound was introduced to America by British rock drummers of the '70s: the two greatest drummers of that era, John Bonham and Bill Bruford, both used Paiste, as did others from Deep Purple's Ian Paice to ELP's Carl Palmer. And you knew what they played because Paiste pioneered the painting of big logos on the underside of cymbals—only one of its many innovations, like the rippled, anti-airlock Sound Edge hi-hats (which Zildjian now echoes with its Mastersound hats), and the first unlathed cymbals with its raw-power Rude line, which are still the coolest-looking and nastiest-sounding hard rock cymbals around. Rudes are made of Paiste's 8% bronze "2002" alloy, developed in 1971 to cut through ever-louder amplification.

And that brings us back to right now: to mark the year 2002, Paiste has issued some special edition commemorative 2002 cymbals, to be made this year only, using the same black logo as the originals (a bright red logo was adopted in the late 70s).

Logo aside, they are the exact same cymbals that 2002s have always been, with that extraordinary penetrating brilliance and crystal clarity—alloy and manufacture-wise, these are what Bonzo played. Special Edition 2002s come in a variety of mostly even-sized crashes, rides and China types, Sound Edge hi-hats (13, 14 and 15 inch) and medium hats (unripped, for a more traditional sound, in 13

and 14 inch sizes). 2002s, standard or special edition, are state-of-the-art instruments and do not come cheap: prices range from \$166 for an 8 inch splash to over \$500 for the 24 inch ride and the 15 inch Sound Edge hi-hats. But there are no other cymbals like them.

Well, actually, there are: Paiste's Dimensions and Innovations cymbals, made of the same 2002 alloy. The Dimensions line, introduced two years ago, applies sophisticated hammering techniques for specific sounds, some light and jazzy, some louder and more aggressive—like the "Power" crashes, splashes, rides, Chinas and hi-hats which are instantly recognizable by their shimmering 3-D hammering patterns. If you think the 2002s cut, you should hear the Dimensions Power cymbals: they're lasers that match shattering energy with sonic beauty. I was at a drum gear expo once, where the 24 inch Mega-Bell Power Ride rang out through the head-splitting din of an entire arena packed with drummers banging and dinging on everything in sight—I was able to follow it like a golden beacon to the Paiste booth on the other side of the room. Incredible. If you can afford it, it's worth every penny of its \$536 list price.

Dimensions are priced as high as 2002s, but Paiste's new Innovations line is a conscious and commendable attempt to maintain that artful power at a somewhat lower price, with a "Sonic Texture Formula" that mixes limited automated pre-shaping with hand-crafted hammering and lathing techniques. There's a wide variety of rides, crashes, hi-hats, splashes, and medium-weight Chinas which are especially good for huge, gong-y crash effects. The newest additions to the Innovations line respond to the increased demand for odd sizes: the lively and dynamic 21 inch Heavy Ride, and the dark, full and explosive 19 inch Heavy Crash. The Heavy Ride approaches the magnificence of the 24 inch Dimensions Mega-Bell Power Ride, but at \$366 it's a comparative bargain.

Paiste makes many other more affordable cymbals of its 2002 alloy: the intermediate Alpha series, and in descending price order, the 802, 502 and 402 lines. Cash-strapped drummers can do no better than to check them out. You can learn all about them, and the rest of Paiste's vast line of cymbals, gongs, and exotic percussion devices, at www.paiste.com, or by writing Paiste America, 460 Atlas St., Brea, CA 92821.



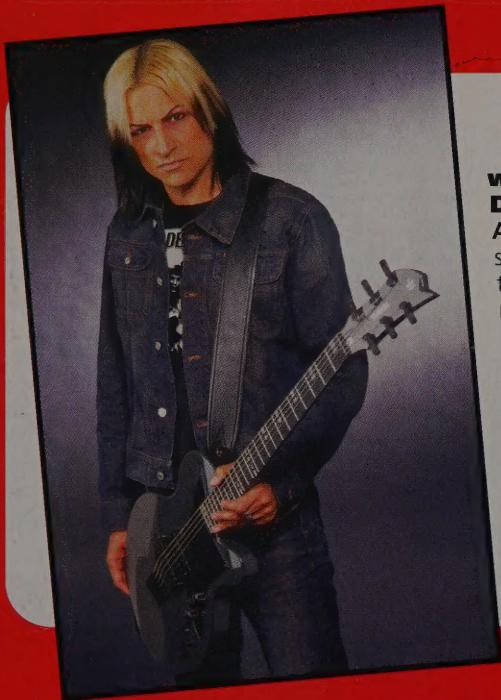


SEYMOUR DUNCAN PICKUP:

Seymour Duncan's new guitar pickup is the SH-14 Custom 5, but maybe they should call it the VP for Vox Populi, since their own customers designed it through Duncan's online Users Group Forum. Via the forum it became clear that a favorite modification of Duncan's popular SH-5 and SH-11 Customs involved switching their Alnico 2 magnets with Alnico 5s. This so-called "Custom Custom Custom" mod is now officially produced in the SH-14 Custom 5, the 5 for its Alnico 5 magnets. Tonally, of course, it fits between the SH-5 and SH-11: full, warm and round, with enhanced bass, more vintage-like with slightly lower output and less distortion, but still punchy and powerful. Duncan users describe it as a deeper, higher-output SH-1 '59. For more information, please visit them on the web at: www.seymourduncan.com.

IBANEZ SOUNDGREAR XTREME BASSES:

For some 15 years Ibanez has set a high bass-guitar standard with the thin playable necks and advanced electronics of its Soundgear line. Now comes the Xtreme version—the "barroom brawler" of the line, as Ibanez puts it, designed for loud, hard rock. The SRX basses have powerful passive pickups with exposed pole pieces, and easy to use 2-band EQs. They're available in standard, professional, and deluxe neck-through versions. For more information, please visit them on the web at: www.ibanez.com.



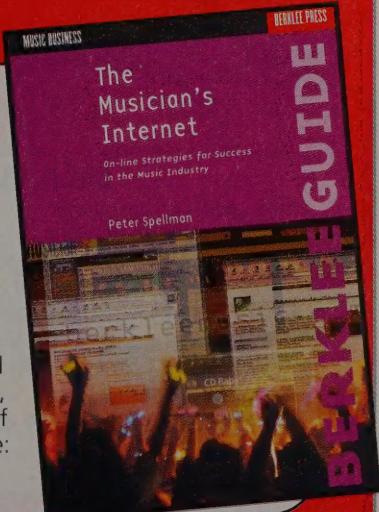
YAMAHA SIGNATURE AES ELECTRICS:

Yamaha's Signature AES electric guitars were designed with Orgy's axe-slingers Amir Derakh (the AES-AD6) and Ryan Shuck (the AES-RS7). As stunning as they look, with their mix of classic silhouettes, multi-angled body surface cuts, and high-tech design, they are also built to handle the rigors of the road. They also feature direct-mounted, custom-made DiMarzio humbucker pickups, controlled Eddie Van Halen-style through a single passive volume knob; chrome low-mass Tune-o-Matic-style bridge; independent tail pieces; custom chrome tuners; aluminum-bar fingerboard inlays; and most important sound-wise, extended-scale 26 inch necks and special string-gauge to down-tune between A or B below E, for that thick low-end sound popularized by Orgy's pals in Korn. For more information, please write: Yamaha Corp. of America, Pro Audio & Combo Division, Guitar Products, P.O. Box 6600, Buena Park, CA 90622, or visit them on the web at: www.yamahaguitars.com.



BERKLEE "MUSICIAN'S INTERNET" BOOK:

Berklee Press, the publishing wing of Boston's renowned Berklee School of Music, keeps putting out terrific books that musicians, no matter how much they may think they know, should not do without. The latest is *The Musician's Internet* by Peter Spellman, a complete and detailed guide to using the astounding global power and reach and nanosecond speed of the 'net to promote yourself and your music. Net basics, getting listed in free search-engines and directories, e-mailing with fans, online licensing of your music, getting yourself webcast on virtual nightclubs, broadcasting on Internet radio, it's all here. Spellman cites the example of 20-year-old Norwegian musician Oystein Ramfjord, who through the 'net sold over \$40,000 worth of CDs and MP3 downloads, licensed several songs to a CNN documentary, licensed another song to a compilation album with tracks by Mike Oldfield, Brian Eno and Vangelis, signed deals with ad agencies to use his music in TV commercials and on websites, licensed songs for a computer game, and signed a deal to score a movie for \$17,000 plus half the publishing. Can you afford not to read this book? For more information, please write: Berklee Press, 1140 Boylston St., Boston, MA 02215.



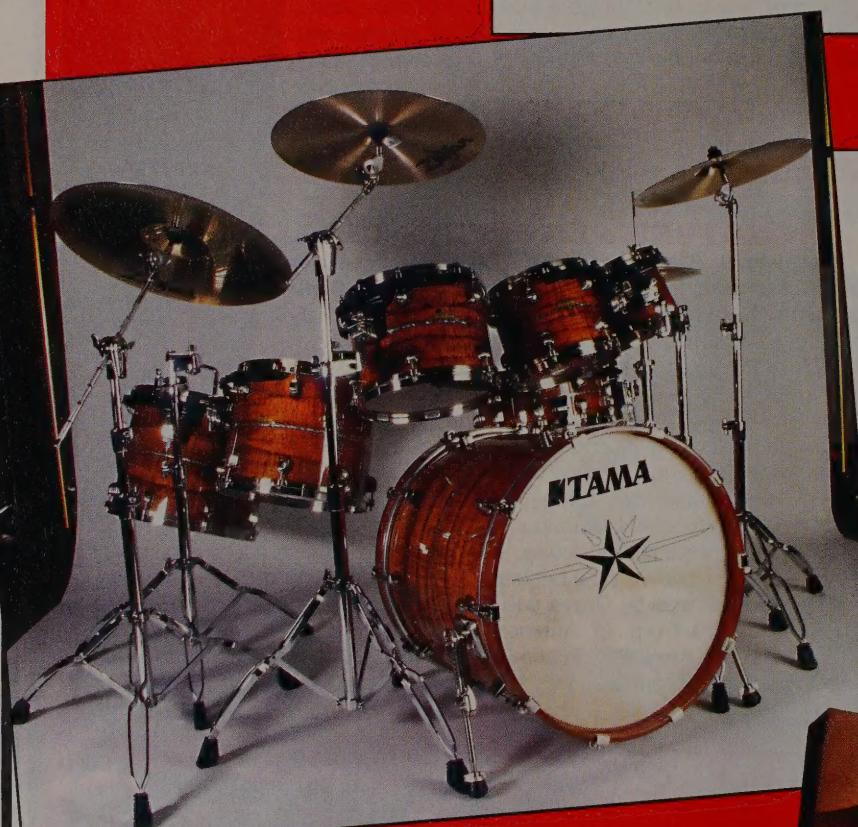
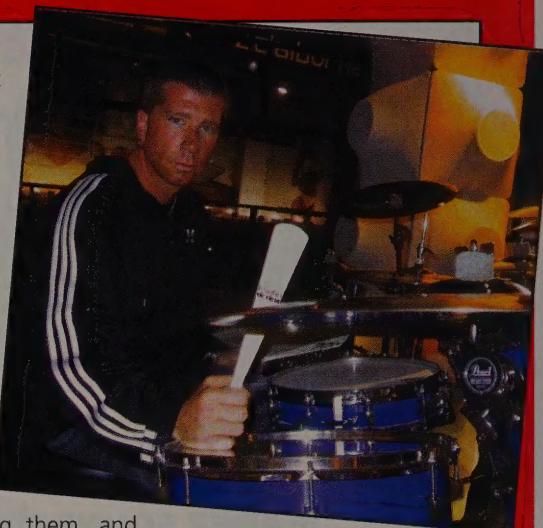
INSTRUMENTALLY SPEAKING

DRUM

BEAT

VIC FIRTH BLADES

Drumstick and mallet giant Vic Firth's Blades are an intriguing new hybrid of stick and brush that allow even high-volume rock drummers to try brush-like "slap" effects as well as more typical stick sounds. Use the entire surface of these unique, tapered-plastic implements for a full, fat stick-like sound, or use the edge for a crisp, snapping brush-like slap. The brush-like sound also gives a very unusual softer attack on cymbals that's more audible in louder situations than traditional brushes. Blades have a nice light and balanced feel, so you'll quickly get comfy using them, and they're made from high-density copolymer plastic that can even withstand rimshots. For more information, please visit them on the web at: www.vicfirth.com.

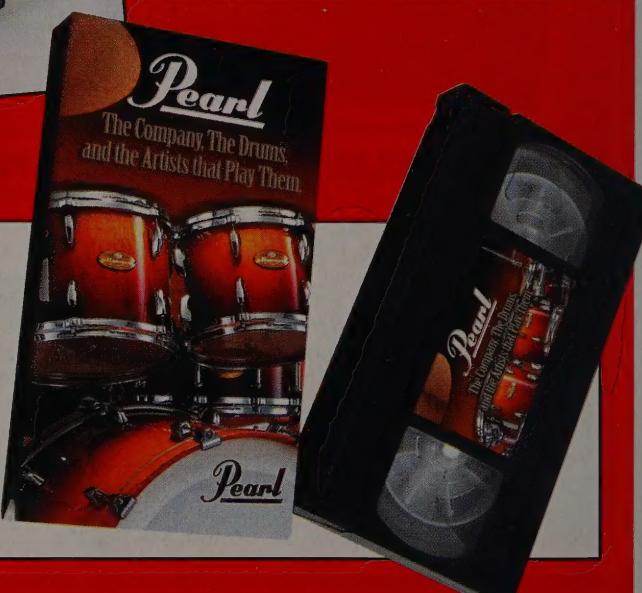


TAMA STARCLASSIC EXOTIX HAWAIIAN KOA/BUBINGA DRUMS

Tama has introduced a limited edition 7-piece top-of-the-line Starclassic kit made not from the usual maple, but with an outer ply of rare, gorgeous Hawaiian Koa wood wrapped around 8 plies of exotic Bubinga wood. They've got a totally distinctive sound: deep yet sharp, with incredible sustain. As if the Koa didn't look distinctive enough, each drum also has an abalone inlay in the center of the shell, and the bass drum comes with a goatskin front head with a special star logo. Only 40 such kits are available. For more information, please visit them on the web at: www.tama.com or write to them at: Tama c/o Hoshino USA, P.O. Box 886, Bensalem, PA 19020.

PEARL VIDEO

Have you ever wondered why such drummers as P.O.D.'s Wuv, Eric Singer of Kiss, Bon Jovi's Tico Torres, Red Hot Chili Pepper's Chad Smith, and Virgil Donati play Pearl drums? Well now you can see and hear for yourself in a new home video, *Pearl: The Company and the Artists That Play Them*. The video takes you behind the scenes at Pearl, and features those drummers discussing and playing Pearl drums. It's available at your local music dealer, or from Pearl's website at: www.pearl.com. For more information, please write: Pearl Corp. 549 Metroplex Drive, Nashville, TN 37211.



SIMPLER IS BETTER.

SRX Soundgear Xtreme basses were designed to be simple, low and loud. Are they? Ask Jason French of Switched.

"We tune down a whole step so the SRX is tuned A, D, G, C, F. It's really low, but Ibanez is pretty much known for instruments that can do the low stuff. My low A just rattles everything. The pickups on the SRX are super loud—way better than the pickups in other basses if you want to rock out.

"I set the low and high controls on the 2-band EQ on full and set the pickup balancer in the middle of both pickups. With both pickups going all the time, if you play in a different spot, it doesn't sound different. Then I just turn the volume all the way up.

"The SRX is getting beat every night and it's holding up awesome. It's a good bass. Really easy to play. Simpler is better."



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